

THE SAN FRANCISCO

BAY GUARDIAN

Since 1966: The Largest Circulation Alternative Newspaper in Northern California. November 16 through November 29, 1974. Vol. 9, No. 3.

35¢

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LETTERS

Gay and proud

■ Delighted to see your "Gay and Proud" issue. Back in the illusory sixties I became disenchanted with various radical-left groups because of their position(s) on homosexuality. Stands ranged from "lock 'em up and throw the key away" to "counter-revolutionary—they refuse to produce for the state." Yawn. Sad to say, this thinking still occurs—not only in leftist groups but across the political spectrum. The times, they are a-changin' and the Bay Guardian is an astonishing example.

What about a gay Flea Market—or expanding the current Flea Market to including good, cheap gay buys?
Don Hiemforth
SF

■ The "Castro 13" became a group because some of us organized those arrested persons into a group. The purpose was to help bring about effective organized gay community actions that would bring an end to the stupid police practices in the Castro Area. When events such as this happen, talking and complaining accomplishes nothing but to bring about more police heat.

How could you print that Harvey Milk was the only person there close to the situation, the bars, the people? While not attempting to denigrate Mr. Milk I would like to point out that I was one of the persons there, that I live in the area, that one of our ad salesmen was one of the 13 arrested, and that practically all of the other gay leaders involved had direct connections with the area and the people for years before Mr. Harvey Milk ever moved to San Francisco.

Hopefully your writers, this gay caucus of the National Lawyers Guild,

whoever they might be, do not research their cases as poorly or distort evidence so outrageously as they did in this article. It is no wonder lawyers have lost the respect of persons when we have a group of lawyers like this distorting facts. I for one see no difference between this group of lawyers and Nixon and his group of legal eagles who deservedly have been exposed and ousted from our government.

W. E. Beardemphl, Editor
San Francisco Sentinel

Paul Albert, Ernest Krause, Jerry Van Gemert and Garay Menicucci reply: We acknowledge the help that Mr. Beardemphl gave in organizing the Castro 13 defense. Our article clearly indicated that we were speaking of one segment of the Castro community, the bar customers and street people who have been the targets of police attention. We stand behind our research and conclusions.

■ Seldom do I answer critics; however, when inflammatory and defamatory rhetoric impugns the records and reputations of others, then the responsibilities of my position compel me to speak, as I do now to rebut certain aspects of your article, "Running the 2 AM Gauntlet" (Guardian, November 2, 1974).

Captain Ed Laherty has proved his sincerity in working within the Castro gay enclave. Unfortunately the "radical gays" would arrogate the district as the "exclusive possession" of the homosexual community. It is not. Captain Laherty and his men must consider, and rightfully so, that there reside here straights and non-radical gays. Further, judging from the anarchistic attitudes of those "radical-revolutionary-rebellious" followers of a former supervisory candidate, to allow those officers involved in the La-

bor Day Arrests to attend the November meeting would be wholly inconsistent with his police or civic responsibilities.

The Police Community Relations sergeant whose sole responsibilities are the members and problems of the gay community is Elliott Blackstone, the quintessence of dignity and selflessness. He has never, in the hundreds (closer to thousands) of cases he has aided, ever questioned a man's race, religion, politics or "respectability."

In conclusion one observation. It is true that we don't make policy. We seek to open doors for constructive dialog, and the very fact that we had those meetings, of which you were so critical, proves we have accomplished more than our detractors dare to admit—hence, I shall not relinquish my chair except by the electoral process. To do so would be to reverse progress.

Thomas M. Edwards, Chairman
Eureka Valley Police Community Relations

■ Bravo on your first try at gay journalism. I hope to see more and better coverage of the SF gay community in the Bay Guardian. I noted with satisfaction that you had found gay writers to cover our world.

The main story of your last issue on police harassment of homosexuals was interesting but shallow. Its first mistake was to assume that the spirit of Stonewall and Christopher Street is a moving force in SF. To some extent it is, especially among those newly arrived from the East. They do not realize that SF had its own "Christopher Street" many years ago at California Hall and we are still reaping benefits from it.

In open defiance of City ordinances a dance had been arranged where men were going to be dancing with men. The police busted the courageous men who participated in that event. It was the first step by gay San Franciscans toward claiming their freedom.

In the California Hall incident the resulting court action established the right of gay men to congregate publicly and dance. Most of the gay ambience in SF flows from that decision.

The same process is underway in the Castro Street incident. However some, and apparently your writers included, seem stuck on public outcry with an almost Freudian tenacity. It is this fixation which has scuttled a promising movement in New York.

David R. Johns
SF

Butler a winner

I am always glad to go with a "winner." I am pleased to hear that reporter Katy Butler is "tough" and "no-nonsense." I read the Guardian regularly, and her stories are always worthwhile. They reflect expressiveness and sensitivity. She is concerned about people and enjoys life. This is also important.

Peter J. Logan
SF

Bingo politico

I am San Francisco's reigning expert on the location and schedules of Catholic Bingo games even though I am not a player. I consider the game slow and boring. But as one of the last remnants of Roman Catholic sub-culture they afford splendid opportunities for a little politicking.

At one time elections would bring myriad candidates and their retinues scurrying through the throngs but careful to stop before the games actually started. A politician who dared to interrupt a game lost votes.

Now the games are in decline—dominated by a few regulars who travel from game to game. The advent of television and the decay of the Catholic sub-culture have taken their toll. Traveling the Bingo circuit is almost a lost political art.

Enclosed is a complete listing of all the Bingo games. It may be the last San Francisco Bingo Master Calendar produced. [Editor's note: We'll print it in a future issue.]

Terrence Ryan
Member, SF Democratic County Central Committee

That's right. Don't spend a cent on this year's Christmas shopping—yet.

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Yet.



THE SAN FRANCISCO BAY GUARDIAN

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print the news and raise hell."
(Wilbur F. Storey: Statement of the
aims of the Chicago Times. 1861)

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THIS ISSUE: Vol. 9 No. 3
November 16 through
November 29, 1974

EDITORIAL

You can be sure...if it's Osterhaus

Bruce B. Bruggmann

Item: Every year the Guardian and other
KQED members would get a postcard from
KQED listing a handful of directors up for
reelection. It would ask that the card be re-
turned as a ballot. We never bothered: there
was no choice, the directors always seemed
to be a guy from the phone company or
some big law firm, nobody ever had any
visible TV or media background.

Item: A year ago September, Jim Har-
wood did a Guardian investigation of
KQED which turned up a batch of multi-
million dollar management financial, real
estate and investment fiascoes presided over
by Directors Fleishhacker of Natoms, Cas-
sidy of PT&T and atty. Louis Heilbron.
Staff members, viewers and people calling
in on Feedback asked the board and the
new manager, Bil Osterhaus of KPIX/West-
inghouse, to answer the charges and say
what was being done to correct them. Os-
terhaus and the board then refused to say a
word publicly and still haven't to this day.

Item: The strike began early this Septem-
ber, and it quickly became clear just where
you end up with a man from Westinghouse
and a self-perpetuating board of directors
from the phone company, the downtown
law firms and high society who care little
about news, about good television or about
managing a public television station in the
public interest. Let us note for the record
that there are a handful of minority people
and a union rep on the board, but the form-
er seem weak and immobilized and the lat-
ter (Evelyn Johnson) says she's too busy
with her own union problems (she's the
business agent of Local 6, ILWU) to be of
help. Let us pray.

The key fact in this strike, it is import-
ant to note here, is that the Newsroom
strikers are seeking to set an important
nationwide broadcast precedent: they want
solid, three-year contracts that establish job
security just like the guild and other unions
won from the Examiner and the Chronicle
in the late 1930s. (Many broadcast news-
men have contracts, but they can be fired
summarily without cause at any time.)

Sure, this may be a precedent to guaran-
tee a broadcast reporter the same job pro-
tection as, say, an engineer or a floor di-
rector, but why not set this precedent at a
public television station in San Francisco
that can afford it (with an annual \$4.2 mil-
lion budget), a station that has huge public
investments ranging from a folio member-
ship of 94,000 to fleets of volunteers and
huge community donations to the KQED
auction?

Why shouldn't the station that pioneered
Newsroom be the pioneer in guaranteeing
the Newsroom reporters and supporting
personnel the kind of job security their
work deserves? Is this such a revolutionary
principle in November of 1974 in San
Francisco?

Osterhaus and his board are so dead set
against the principle of job security for
their employees that they are willing to
wreck the best television news show in
town and one of the best public television
stations in the country.

Not one has moved a muscle on behalf
of negotiating a principle that was won dec-
ades ago in the print media. They have
drawn together in a circle, rumps out, like
rams in a snowstorm.

Let's make the point specific. Mel Wax,
Jim Benet, Ed Radenzel and Dick Meister
came to KQED from the Chronicle. George
Dusheck came to KQED from the Exam-
iner. All had worked under labor contracts
guaranteeing them job security. (They
could be fired for cause, of course, but
their print contracts carried an arbitration
procedure that protected the rights of each
party in disputes.)

Is it surprising, after many years of ser-
vice on Newsroom, that they would like to
have the same kind of job security they
left at the Ex and the Chron? Doesn't
KQED, as a public station, owe them this
as a minimum after they helped make

KQED a far better news operation than the
ones they left? And after they helped make
KQED one of the best and most famous TV
operations in the country?

We think this is the least KQED can do,
not just for these men, but for the principle
of insuring the integrity and excellence and
continuity of the news and programming
at KQED over the short and long run. (The
board, let us recall, took care of their man
Osterhaus, doubled his salary over that of
his predecessor to \$52,000 a year. Oster-
haus in kind took care of his man, Art Por-
ter, whom he hired away from KPIX at
\$30,000 a year when Osterhaus found he
couldn't handle the job of labor negotiator.
These salaries compare with executive News-
room producer Joe Russin at \$28,000, Wax
at \$25,000, Dusheck at \$17,500, Meister at

tracts, just as Ford Motor lays off its em-
ployees from time to time. They aren't say-
ing a reporter or an engineer can't be fired
for cause; the dismissed person has the
right to take the dismissal to grievance.

Nor would contracts stand in the way of
more local programming at KQED: local
programming could be increased dramati-
cally if Osterhaus would use his manpower
and money more efficiently and imagina-
tively. Nor would contracts cut down on
KQED creativity or journalistic enterprise:
Woodward and Bernstein on the Washington
Post and Seymour Hersh on the NY Times
get along splendidly on union contracts.

The board didn't blink when then board
member Fleishhacker helped ex-board mem-
ber Frederick Crocker Whitman (SP) get a



Management moves forward —

\$15,000, down to Jeanette Harrison at
\$8,000.)

Put another way: it's one thing for man-
agement to refuse contracts to Newsroom
reporters. It's another thing for manage-
ment to want to renew the very weak
contracts for KQED radio personnel with-
out making improvements. It's still another
for management to want to cut back on
contracts already granted to engineers,
filmmakers, artists and floor directors.

Labor contracts do not insure a quality
product, as Chron and Ex readers can attest
each day. But they can help insure and per-
petuate a quality product when the quality
is already there, as in Newsroom's case. Re-
porters doing the tough kind of Newsroom
reporting need this basic job protection,
particularly in the arrogant and hostile cor-
porate atmosphere fostered by Osterhaus
and his board. How would you like to re-
port a story critical of PT&T with Cassidy
on the board or a story critical of Manhat-
tanization with William Coblenz on the
board? To this day, Newsroom hasn't done
a good story on the Raker Act/PG&E
scandal, and it hasn't done very well with
the big Manhattanization stories. We're not
saying there is any connection between
these lapses and the downtown dominance
of the board, but it is disheartening to know
that reporters can now be fired summarily
without cause.

They aren't asking the station to hire an
unnecessarily large number of engineers or
reporters or any other group: management
hires them and can see that they are used
efficiently. (Osterhaus has allowed the num-
ber of engineers to dwindle from 44 to 30,
which is good in our estimation, but this is
far enough.) They aren't saying the station
can't make layoffs during hard times: this
would be covered as in standard labor con-

\$500,000 loan from KQED for a real es-
tate venture. (Full details in "The Tin Cup
Runneth Over," Guardian, Sept. 20, 1973.)

The board didn't blink when it paid a
\$305,461 architects' fee on a plush broad-
cast building the station never had money
to build in the first place.

The board didn't blink when the station's
business manager admittedly signed the
wrong form and committed KQED to buy a
\$250,000 piece of property it couldn't use.

The board didn't blink when it traded
off valuable property worth a million or so,
including its Fourth and Bryant homestead,
and ended up with a studio unfit for
broadcast use.

The board didn't blink as more and more
money came into the station (\$28 million
or so the past eight years) and the program-
ming dwindled until it now has but two
major pre-strike programs on the air, News-
room and Open Studio.

And today, in KQED's biggest crisis ever,
the board, that great batch of closet war-
riors, still isn't blinking. It has made no
move, hasn't bothered to form a strike com-
mittee, didn't protest when Osterhaus
wasn't informing the board properly in the
first month of the strike (as director Goos-
by pointed out), failed to note that Oster-
haus as late as Nov. 2 was telling the Guard-
ian he "didn't know what they were strik-
ing about." The public directors of our pub-
lic television station are operating on two
identifiable premises: (1) leave it to West-
inghouse, and (2) let them bleed.

It's high time for the board to come to
life, start blinking, pull Osterhaus off his
imperial perch, jerk him up by the scruff of
the neck and tell him to start negotiating
seriously with strikers. Or else.

This is our television station you're jam-
ming down the tubes. ■

Drawing by Dan O'Neill from "Newsroom of the Streets."

Selling out the consumer at the Chronicle

Another prize piece of Chronicle reporting: its coverage of San Francisco Consumer Action's success in getting compulsory posting of gas prices passed by the Supervisors over the veto of Mayor Alioto by a 10-1 vote.

Chronicle editorial page editor Templeton Peck speculated in a Nov. 6 editorial whether this decision was not in fact "a cave-in to bad manners" by "an unpleasant, overaggressive group of self-appointed consumer activists," referring to SFCA. Added Peck, "When people crowd noisily into the supervisors' chambers, shouting and snarling and abusing the governing board of this city, they are manifesting a contempt for the good order of public affairs which, were they to carry it out in a courtroom, would land them in jail forthwith and with no appeal." Peck also quoted a complaint from Sup. Terry Francois about SFCA's "vicious and personal" attack on him.

To say SFCA is disgusted with this type of editorializing is the understatement of the year. The group considers it a pretty backhanded reward for SFCA's weeks of hard work getting enough public support for gas price posting to convince the supervisors—over the mayor's objections—that motorists need to be able to compare gas prices without using a telescope or having to peer at the pump.

SFCA also fears this attack will hurt its present fund-raising campaign and the political future of executive director Kay Patchner. She is delicately letting it be known that if Gov.-elect Edmund G. Brown Jr. offered her the job of Director of Consumer Affairs, she might accept.

Peck was not present during any of the meetings, or when the vote was taken: I asked him where he got his information. He replied "from the Chronicle," meaning a news story the previous day by City Hall reporter Jerry Burns.

Were SFCA people "shouting and snarling?" Not according to Sup. Ron Pelosi, or Jan Grimes, assistant to Sup. Robert Mendelsohn. And not even according to Burns. In fact, the meeting where the final vote was taken was attended by an equal number of consumers and gas station people, mostly members of the California Service Station Association. All were noisy rather than unruly. And as Burns told me, "City Hall is like a psychiatric outpatient clinic—and even when an audience is unruly, it's hard to ascertain which bodies in the 200 and something seats are causing the disturbance."

The editorial, it seems, was the Chronicle's way of trying to soothe a few wounded egos around City Hall, particularly Mayor Alioto's. Peck told SFCA's Penny Gentilly, "since I sympathized with Mayor Alioto and respected Sup. Francois highly, I thought it was important to write about it."

And how about the "vicious personal attack" on Sup. Francois? In true Kafkaesque fashion, Burns reported the accusation in his page-one lead story without spelling out the details. What happened, however, was that SFCA issued a press release on Oct. 28 in which it quoted a comment of Francois to Patchner. It was a tactless one, but common enough among politicians when they think they are talking off the record: I have never marched to the tune of my constituency, and never will."

They also accused Francois and two other supervisors—Mendelsohn and Dianne Feinstein—of reneging on their promise to vote on the issue Oct. 28 (ostensibly because of the "illness" of Sup. John Barbagelata, who asked for the delay). By postponing the vote for a week, SFCA felt the public would cool off and the opposition would have time to catch up with their lobbying and kill the override.

SFCA was pretty outspoken, and there is no doubt they got several supervisors (not to mention the mayor) good and mad. But the issue is more serious than mere misreporting.

SFCA was perhaps indiscreet, but what made them mad was a taste of City Hall politics, which regularly dances to the tune of the Chamber of Commerce, the Downtown Association and big business, but is often tone deaf to the tune of the consumers.

The pressure of business, as well as Barbagelata's absence, was responsible for the week's delay in voting to override Alioto's veto. At 9 am on Oct. 28, the CSSA asked the Mayor's office to press for the delay, John DeLuca, the mayor's executive assistant, then called Mendelsohn and urged a delay, suggesting as a reason Barbagelata's absence.

The CSSA also turned some screws on Mendelsohn. When Joan Lubamersky, Mendelsohn's aide, invited as a courtesy CSSA official Don Bevilacqua at 1:45 on Oct. 28 and suggested he call out his members in case the issue was voted on, Bevilacqua told me he lost his temper and said, "How the hell can I get my members out in 15 minutes?"

The following day, Bevilacqua admitted to Patchner he told Lubamersky, "If you betray us, I will see that every businessman comes down on Mendelsohn's head."

As is often the case in these consumer/business clashes, there are heavy economic interests at stake. In this case, it's not just the profits of franchise dealers but their fears that the big oil companies want to put them out of business.

Bevilacqua told me that Atlantic Richfield recently sent dealers a letter saying they must sell their quota of gas or else. If they can't cut their profit margin or reduce operating costs, tough—they had better choose another line of business.

The refusal to post prices doesn't help this predicament and it doesn't make price posting less of a consumer issue. Posting has been endorsed by, among others, William C. Arntz, the Federal Energy Administration's regional administrator, and Sen. George Moscone, who plans to introduce legislation to make posting compulsory throughout the state.

At the same time, we also need more restraints on the major oil companies and the terms under which they do business with their dealers—in short, franchise reform and serious antitrust action.

So how much of all this admittedly complex issue does the Chronicle report? Not much. When Patchner asked Burns if he'd like the inside story on what happened for the Chronicle, he said he wasn't interested. —Jennifer Cross

Democracy pays off at the Examiner

By leaving off the party designations of the candidates endorsed in the November 1974 elections, the editors of the Chronicle sought to conceal one of the strangest developments in San Francisco daily newspaper history: The Chronicle, once supposedly destined to be the so-called "liberal" paper, has become the autocratic tool of Republican businessman Charles de Young Thieriot, utterly out of touch with the majority of SF voters, while Hearst's Examiner, once construed as the "conservative" voice of northern California big business, has become more the advocate of democracy, more successfully tuned in to the hopes and aspirations of most San Franciscans.

Prior to the recent elections, the editorial board of the Examiner held a meeting that consisted of editor Randolph Hearst, publisher Charles Gould, retiring managing editor Rene Cazenave, editorial page director Dick Pearce, city editor Larry Dum and reporter William Randolph Hearst III (nephew of Randolph Hearst). Associate editor Ed Orloff did not attend and executive editor Tom Eastham was on vacation.

In what Orloff describes as "a one-on-one vote," meaning that editor Hearst's vote counted no more than anyone else's, the Examiner editorial board decided to go mostly down the line with Democratic candidates. The result was that SF voters' choices at the polls mostly coincided with Examiner recommendations.

While Randolph Hearst was handling his paper's vote recommendations democratically, Charles Thieriot was acting as dictator at the Chronicle in line with his policy of recent years.

"We discuss it," Chronicle managing editor Pates explains. "Four or five people discuss it."

(That would be publisher Charles Thieriot, managing editor Pates, associate editor Richard Thieriot, editorial page editor Templeton Peck and sometimes city editor Abe Mellinkoff.)

"Then he [Charles Thieriot] makes his decision or

takes recommendations, depending on the circumstances. But we have no ballot or vote like the Examiner does."

As a result of this one-man decision, the Chronicle recommendations were mostly Republicans, though this was not immediately observable because, unlike the Examiner, the Chronicle did not designate candidates by party. In the tallies the Chronicle recommendations were mostly rejected by the voters of SF.

Here are samples of Chronicle recommendations together with the voting results:

| Chronicle Recommends: | San Franciscans Vote For: |
|-------------------------------------|---------------------------|
| Flournoy for Governor | Brown |
| Harmer for Lt. Gov. | Dymally |
| Van Camp for Sec. of State | Fong |
| Bagley for Controller | Bagley |
| Kehoe for Treasurer | Unruh |
| Younger for Atty. Gen. | Norris |
| Cranston for Senator | Cranston |
| Tom Caylor for Congress, 5th Dist. | John Burton |
| Phil Burton for Congress, 6th Dist. | Phil Burton |

As a further example of how extremely remote the Chronicle is from the voters of SF, the Chron recommended a yes vote on Proposition L: every district in the City rejected this anti-labor proposition fostered by Sup. Dianne Feinstein.

It is now more embarrassing to be an editorial staffer for the Chronicle than at any time in the paper's history. And it is now more frustrating than ever for the struggling Hearst staff trying to make the community realize that the Examiner they are not buying has become the daily closest to the people and most deserving of their support.

Peril on the slopes

Update on ski lift safety records (see Guardian Nov. 15, 1972): The latest round of inspections by the state Department of Industrial Safety found from four to 16 violations in each lift at each of Tahoe's seven resorts. Why so many? For one reason, DISS doesn't seem to care whether the repairs are made or not. On Mar. 22, 1974, DISS recommended repairs be made to the anti-rollback device on Sugar Bowl's double lift chair A-352 (Christmas Tree). Rollback is one of the horrors of the slopes: the chairs begin to slide back on one another, tumbling helpless riders to the ground. A functioning anti-rollback system is a vital part of any chair lift. Yet when DISS visited Sugar Bowl again on Nov. 8, the chair had not been fixed. DISS recommended the same repair. No further inspections are scheduled until March.

DISS is the only agency responsible for ensuring that the lifts are safe. They are required to make only two inspections a year. Senior safety engineer C.W. Normandin said two inspections are "adequate," but conceded, when pressed, that he would like to make more inspections if he had the money and the staff. The resorts aren't required to report any injuries on the lift, and only in the most extreme cases is a lift "white-tagged" (taken out of service) by the inspector until repairs are made. DISS refused to disclose to the public reports of white-tagging or any other information from field inspectors. The only records the public can see are the recommendations to the lift operators, like one asking that lift A-91 at Squaw Valley (KT-22) be repaired to reduce the activation time for the emergency brake from 30 seconds to less than three seconds. We'll find out in March whether Squaw ever got around to fixing it.

—Cheri Duncan

Cracking down on communes

They're battenning down the hatches in Piedmont. Some say it's property values, some say it's morals, but no matter how you slice it, communal living is out.

The burghers of this postage-stamp-sized city (1.8 square miles, 10,500 souls) nestled in the Oakland hills voted last week to tighten their zoning code to prohibit more than two people from living in the same house unless they're related by blood, marriage or commerce (this last means live-in servants are okay). Even guests are strictly regulated—residents are limited to "occasional visitors" who don't visit more than 30 days out of any 180 and who don't pay to do so.

The vote wasn't even close: 4441 for the bill, 961 against.

By all accounts the campaign picked up steam after an ashram set up shop last summer in an old house in the hills. The ashram's gone—moved to more hospitable quarters in Oakland—but the law lives on. What riled the neighbors was a series of large gatherings on the property, noise, lots of parked cars, a streetcorner barbecue and a night when people who came to be with the Maharishi parked campers on the street and lived in them.

Donald Watson Jr., a real estate man and resident who was active in the group that backed the change, says it was a question of maintaining property values. Asked why they couldn't have been protected through health law enforcement (too many people), disorderly conduct (loud parties, beer cans on the lawn), Watson said, "You can't have the police trying to keep up property. The problem was upkeep of premises. The place was turning into a real mess." He added that morality had nothing to do with it.

"Maybe so," says a Piedmonter who lives with too many other people to be straight with the law and so prefers to remain anonymous. "But it's an uptight, conservative town. They're afraid of what they don't know about."

"This law passed," a town resident told me, "to give us the authority to deal with the kind of conduct that Piedmonters don't want to have to contend with."

Can a town regulate how the people live—as opposed to what they do? Probably.

Palo Alto has had a similar law on the books for almost 25 years, and it has been upheld by the courts.

Last spring the US Supreme Court, in a 6-3 decision with Justice Douglas writing for the majority, held that a town in New York state could regulate the number of unrelated people living together. The drift of the opinion was that the community's right to maintain a particular lifestyle outweighed that of individuals to do the same.

California voters in 1972 added the right to privacy to the other rights protected by the state constitution, but so far there is no case law saying that this includes the right to live in non-nuclear families or communes. A spokesman for the ACLU said he thought any case would probably come down the same way as the Supreme Court decision.

What happens now? So far, not much. Piedmont Police Chief Lee Lamp says his 21-man force isn't going to go out looking for violators. "If we get a complaint we'll check to see if it's valid and try to work out a solution. We're going to take each item individually."

This leaves things, so far as local communards are concerned, in the hands of the neighbors. No problems, no complaints, no police. "What are we going to do?" a commune resident asked me after I'd asked him the same question. "Nothing. We talked to a lawyer and he said he'd sue them if they bothered us. But if push came to shove—we'd probably move."

—Bill Schechner

Gobbling for dollars

Thanksgiving is just another chance for the middleman to gouge the consumer, according to the California Citizen Action Group, which has provided this run-down on turkeynomics: wholesale processors pay turkey growers about 28¢ a pound and often own the turkeys from the time they are chicks. Even though the cost remains stable, as Thanksgiving approaches the price charged retailers creeps upwards. In August, meat markets were paying 42¢ a pound; by mid-October the price had leapt to 52¢. Retailers say they expect to pay as much as 70¢ a pound for fresh turkeys slaughtered within a week of the holiday. That's a lot of baloney, according to the Citizen Action Group: Fresh turkeys are actually cheaper for the processor to handle and should cost the consumer no more than frozen turkeys. The consumer group says you shouldn't pay more than 45¢ a pound for Grade A tom turkeys this year and no more than 49¢ for hens.

More turkey talk: the Agriculture Dept. and the Food and Drug Administration still have no plans to tighten inspection of cancer-producing chemicals in turkeys. We reported last year (Guardian, Nov. 15, 1973) that arsenic, antibiotics and five other possible carcinogens are found in feed grains fed to turkeys.

If you're interested in a chemical-free "organic" turkey, here's where to get one:

—24th Street Natural Foods, 3939 24th St., SF, 282-9500, and Stanyan Street Natural Foods, 1023 Stanyan St., SF, 564-2800. Both these stores stock Shelton turkeys from Pomona, Ca., that sell for \$1.29/lb. (toms and hens). Order immediately.

—Road's End Ranch, 6685 Sonoma Hwy., across from Oakmont, Santa Rosa, 707-539-1824, daily 10-5. 93¢/lb. Fresh turkeys processed Nov. 21. Call in advance.

—Westbrae Natural Foods, 1336 Gilman, Berk., 524-0505. Shelton turkeys: \$1.40/lb. for toms, \$1.44/lb. for hens. Order must be placed in person with \$5 deposit.

—Brian Sulkis

Press counter convention

[MORE] magazine, the national journalism review, will hold its first west coast convention Feb. 22-23 at the Sheraton-Palace in SF. The convention was called the A.J. Liebling Counter-Convention on the east coast, but the search is still on for this edition's name. Registration details will be announced.

About 20 panels and workshops will critique west coast media, with special focus on SF. Here's the line-up:

The Patty Hearst/SLA panel: moderator, Bernard Weiner, SF Chronicle; Tim Findley, who resigned from the Chron. to protest its SLA coverage; Paul Avery, who replaced him; Carol Pogash, Examiner; Steve Long, Berkeley Barb; Rick Seifert, freelance writer.

"Who Runs San Francisco?": moderator, Bruce Bruggman, Guardian editor and publisher; attorney William Coblentz; William Dauer, executive vice president, SF Chamber of Commerce; Examiner publisher Charles Gould; Chester Hartman, author of "Yerba Buena Land Grab and Community Resistance in San Francisco"; Burton Wolfe, freelance author and editor of The Californian in the early Sixties.

Consumer reporting panel: moderator, Kay Patchner, executive director of SF Consumer Action; Jennifer Cross, author of "The Supermarket Trap"; Pete Petrakis, Bay Guardian utilities editor; BART crusader Bill Wattenberg.

Other panels include one on Alioto: moderator,

UPDATE:

By the FCC's Nov. 1 deadline, a flock of Bay Area radio and TV stations found themselves targeted by local community groups for "petitions to deny," challenging their license renewals on grounds of unresponsive programming or employment discrimination.

KCBS-AM was hit by two petitions, one filed by the Committee for Open Media, the other by Chinese for Affirmative Action. KGO-TV and Oakland's KNEW-AM also got it twice, from the Committee for Open Media and the Community Coalition for Media Change.

The latter group also opposed the renewals of KQED-TV, KPIX-TV, KSFX-FM, KRE-AM and FM, KKHI-AM and KSOL-AM and FM. The Committee on Open Media filed further petitions against KJAZ-AM and FM, KFOG-FM, and KSJO-FM in San Jose.

The only competing license applications in the Bay Area were filed by Public Trust Communicators, a citizens' group in San Jose, against KLOK-AM and KBAY-FM.

The Justice Department brought its campaign against media monopoly to California by focusing on Fresno, where it asked the FCC to deny renewal of KMJ-AM-FM-TV, owned by the McClatchy newspapers who also own Fresno's only daily, the Bee (as well as dominant papers and stations elsewhere in the Valley).

KMJ-TV was also hit by a competing application filed by San Joaquin Communications, a group including Chicano and black stockholders.

Justice passed over the Chronicle-owned KRON-TV, we're told, because the department is already opposing KRON's earlier license renewal on media-monopoly grounds in the case pending in the federal court of appeals in Washington.

Katy Butler of the Guardian; alternative journalism: Steve McNamara, editor of the Pacific Sun; financial investigation: Mort Levy of Accountants for the Public Interest; TV and radio, community access, licensing challenges, the failing newspapers act.

See ya later, Gatorville

Fifty-two families at SF State are battling to keep the administration from ripping down Gatorville, the only family student housing on campus. Built during WW II, Gatorville's seven buildings and 82 units are ramshackle but cheap (\$60 a month). Don Findlayson, State's director of housing, claims the structures are hopelessly decrepit. "It could take \$1½ million to bring the buildings up to code," he told the Guardian.

Chuck Turner of the Community Design Center, retained by the Gatorville Association to look at the buildings, disagrees. "If you started tearing down all the buildings in that condition in San Francisco," he told us, "you'd lose all the wood frame buildings built before 1930." The administration deliberately let the structures deteriorate by withholding maintenance, residents assert, and refused to use a \$300,000 loan negotiated by the Associated Students to repair the buildings.

It's the fifth attempt to knock down Gatorville since 1962, and this one looks like it will succeed. Residents were served eviction notices Nov. 5 even while negotiating with Norman Heap, vice president for administration. Gatorville resident Christie Carruthers said, "Heap told us Monday night he hadn't decided what to do yet. On Tuesday we got eviction notices by process server. It turns out the arrangements with the process server were made Monday morning."

Housing director Findlayson said displaced Gatorville families will be jumped to the head of the 4400 name waiting list for public housing—for units that become available at the snail's pace of 15 a month. As for replacement housing, Findlayson said, "Whenever the state comes up with the money, we're ready."

Minimum construction time, if and when the money is available, is one year. Said Christie Carruthers, "They run regular dorms. They've no right not to provide married student housing. It's really rough carrying a full load and raising a family at the same time." Sue Gordon, single parent of three and president of the Gatorville Association, added, "Even if I do find another place to live, I'll have to pay two to three times as much rent and my kids probably won't be able to play outside."

—Jay Church

Mayor Alioto didn't sue [MORE] magazine; the national journalism review, over its firing-of-Denny Walsh—from the-New-York-Times piece, despite his formal threat.

Alioto is seriously considering suing the Chron/Ex monopoly and has done considerable research for a major antitrust suit on behalf of his client Raymond Syufy. If the suit is filed, Alioto is expected to contend that Syufy's movie theaters are forced by Ex/Chron to pay the expensive national advertising rate, instead of the cheaper local rate.

Goodman Building: Negotiations between Mervyn Goodman and the Redevelopment Agency for Goodman to buy the landmark back are stuck, at least temporarily. RDA will begin discussions with the Goodman artists this week, and RDA negotiator Melvin Uri seems reasonable enough so far.

McDonalds: Residents of the Mission and the Haight will be pleased to learn that not even the financial district will escape the invasion of the Golden Arches. Big Mac's newest home is slated for 2 Embarcadero Center, headquarters of Levi Strauss.

Sears strike: Citing lack of business, Sears Roebuck, whose profits last year topped \$1 billion, announced that it will shut the doors of its store at Mission and Army Streets in SF at the end of January 1975. Retaliation for the store clerks' 8½-month strike, claims a coalition of labor and community groups now being formed to fight the closing.

Oakland's \$121 million white elephant

By Joel Kotkin and Paul Grabowicz

Oakland's big City Center project, the pride of the Oakland establishment, is in serious financial trouble.

Much of the concern about the \$121 million, 15-block project, the biggest in Oakland history, centers on the troubled fortunes of the Grubb and Ellis real estate firm, the prime developer since 1971 for the Oakland Redevelopment Agency. Grubb and Ellis, the west coast's second-largest diversified real estate firm, has been badly battered by the effects of inflation, recession and record high interest rates on loans.

Grubb and Ellis is a year behind schedule on the project, it's been stymied in its attempt to move the project forward, and the word going around in high level corporate and business circles in Oakland is that the grandiose scheme is about to run out of steam.

Only the Wells Fargo building is completed; alongside it stands the 25-story skeleton of the Clorox office tower. Even these buildings are presenting Grubb and Ellis with serious problems. The Wells Fargo building is occupied almost exclusively by people directly involved in City Center—Grubb and Ellis, the ORA, Wells Fargo (G & E's bank). No major business organization aside from the City Center principals has moved into the building.

The Clorox building is having the same problem: right now the only firm committed to the building is Clorox itself. Just last September, Crocker Bank, thought of as a major tenant, pulled out because, as Crocker spokesman Bob Renneosse told the Guardian, a study revealed it wasn't economically "worth our while to put a branch there."

Even more damaging to City Center's fortunes has been Grubb and Ellis's inability to nail down tenants for the proposed Bayshore Properties regional shopping center slated for the project. According to a source at Wells Fargo, retail stores are afraid to go into City Center because of the depressed state of the economy. The big stores, according to this banker, are "tucking their horns in."

'It's like a ghost town up there. I think things are going so badly that people are going to start jumping off the Wells Fargo building.'

At the root of the G & E and City Center problems is the crippling effect of the current recession on the real estate/development industry. The record high interest rates in the past year have choked off the supply of capital to the developers; the soaring costs of raw materials has driven construction costs up by some 30% in less than 12 months. According to Bill Leonard of the Building Trade Industries Association, housing starts in California this year are barely half those of last year, and the unemployment rate in the construction trades is more than 35%. "Business," Leonard summed up, "is absolutely horrible."

The effect on Oakland's development industry has been devastating. The vacancy rate in downtown Oakland office buildings, according to a study done by the respected firm of Cushman and Wakefield, now stands at 24%. Money is so scarce that only Kaiser and City Center developers are even contemplating new building

ventures. As Arnold Cohn, partner in the large Oakland real estate firm of Hamilton, Cohn, and Gerow complained, "I've been in real estate for 16 years and I've never seen a worse time than the last few months."

Company president Hal Ellis admits Grubb and Ellis lost money in 1972 and that top executives found their customary bonuses slashed away. Ellis also told the Guardian that more than 200 employees and more than 60% of the firm's development staff have been laid off. Besides, many top executives have left Grubb and Ellis. "When you see the quality of some of the men who've left," Cohn told the Guardian, "it's a frightening sign."

In recent months G & E's problems have become a fashionable topic of discussion among development industry insiders. According to Lionel Aiken, partner in an Oakland law firm which represents many building contractors, Grubb and Ellis's "dire financial trouble" is "common knowledge around the construction industry." Even a friendly source in their own bank, Wells Fargo, expressed doubts about G & E's ability to develop City Center in the face of the recession: "They just may not be big enough to pull it off."

Indeed the over-all impression given us by people close to G & E is of a firm struggling to stay alive in the midst of a perilous economic situation. As one former employee sadly put it, "It's like a ghost town up there. I think things are going so badly that people are going to start jumping off the Wells Fargo building."

Yet amid the rumors of collapse and the reality of recession, Hal Ellis remains almost eerily confident about the future of his firm, his vision for City Center and the future of the economy. "We're in a dilly of a recession," Ellis admitted, but added that he feels it's a "short-range situation" resulting from shortages of materials and money. He sees an end to the crisis "certainly by the end of 1975."

For Ellis, there's even a bright side to the currently bleak situation: he believes the recent drop in new construction will eventually produce a shortage in commer-



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Lonely Wells Fargo building looms over City Center wasteland.

Did Grubb & Ellis bite off more than it could chew?

Under the impact of the recession many observers fear the City Center bubble may burst. As one well-placed ORA official described it, "so many of the givens that Grubb and Ellis thought would make the project for them are no longer given." A high-level city official complained that Grubb and Ellis's deals for City Center "weren't solidly put together" and are now coming apart in the current economic crunch. This well-informed source said Grubb and Ellis's financial troubles are the prime cause of City Center's woes.

Barring a dramatic economic recovery, there is growing concern in Oakland that both City Center and Grubb and Ellis are being undermined to the point of paralysis by the decline of the national economy. Even ORA's John Williams, the man who perhaps more than any other has fathered the vision of City Center, has begun to speculate on the possibility that the project may be in for "a long waiting period." Williams told the Guardian, "If there isn't change in the interest rate, we will come to a standstill."

It will not be easy for Williams, any more than it will for Hal Ellis, to look on while the City Center project stands idle. For a city that was just beginning to overcome its own historical inferiority complex and challenge San Francisco for regional leadership, the failure of City Center would be a crushing blow indeed. When asked about the psychological effects on the city, Williams conceded it would "set back Oakland's potential." Another ORA employee, a strong disciple of Williams, told us dejectedly, "It is going to be pitiful there when that project goes down. What are we going to do with those open pits? It will look like Berlin after the war."

Coming up from the East Bay bureau: A long, hard look at Las Positas, the planned community for 15,000 people envisioned for the Livermore area. It means more freeways, more BART and more smog, and residents of Livermore are plenty mad.

cial and residential space which in the near future will stimulate the now-sagging demand for development. In the meantime, Ellis feels he can weather the short-term doldrums by tightening his executive belt and remaining "essentially in a holding pattern." When things loosen up, Ellis expects G & E will "go into a period of great opportunity" which, among other things, will see the completion of City Center.

A key to Ellis's optimistic forecast is the lowering of interest rates charged for bank loans made to the development industry. According to Ellis, the current "ludicrous" rates of 11, 12 and 13% make it "presently not feasible to produce any kind of space—commercial, industrial or residential" and are the main cause for the current stalling of the City Center project. To get City Center moving again the interest rates must plunge "significantly below 10%," he told us, a situation he confidently predicts will occur by the end of 1975.

Ellis's colleagues don't share his optimism about interest rates. "I personally don't see it," said Bob Hamilton, former chairman of the Oakland Redevelopment Commission and prominent real estate broker. "I'd like to but I don't."

Even more important, Ellis's own bankers at Wells Fargo have their doubts about lower interest rates. Fielding McDermott, executive vice-president of Wells Fargo, predicted to us, "Interest rates are going to turn downwards," but he doubted the rates would drop below 10%.

Even some of City Center's earliest backers are beginning to sour on Grubb and Ellis's ability to bring off the project. Mike Bledsoe, executive director of OCCUR, the citizens' participation in redevelopment, lamented that Grubb and Ellis may have been "too small to take on the project safely. The whole project is built on air."

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'Streets of San Francisco'

A Quinn Martin-Joe Alioto Production

By Jerry Roberts

Karl, would you mind doing it one more time for us, please?" asks the director. Karl Malden, a gray fedora topping his meaty face, leans wearily against a shiny black Lincoln. A serious young man hustles up and brushes Malden's pants with a whisk broom. The Star looks down, then signals he's ready.

"Let's shoot it," says the director.

"Everybody very quiet please." Conversation softens among the 50 crew members. Milling spectators freeze in place.

"Hold traffic, Tony," says the assistant director. SFPD patrolman Anthony Piazza steps to the middle of the Yacht Harbor road and halts two cars that are driving in.

"Rolling. . . marker, action." For the fifth time in half an hour, Malden flings himself to the ground beside the Lincoln. He rolls over in the dust, starts to stand, then crouches against the car. Bulging his eyes and stretching his mouth, he makes his face a toothy mask of anxious fear. He



"Streets of San Francisco," on location at Lincoln Park.

waves an arm frantically to his left and stage whispers "Steve—over there." "Cut" says the director. Another 15 seconds of "Streets of San Francisco" is in the can.

Officer Piazza steps back off the road and motions cars through the maze of cameras, cables and lights. Then he waits to hold traffic again. The Harbor is a quiet location, not like Broadway or Union Street, and Piazza can relax a little. He chats with crew members while his partner, Frank Panacci, converses in Italian with a neighborhood woman who's brought her son to watch the filming.

Piazza and Panacci have drawn media detail for 17 years. "We've worked 'Love on a Rooftop,' 'Colombo,' 'Ironside,' 'Macmillan and Wife'—this could go on and on," says Piazza. "Streets" has used the patrolmen regularly since the show began filming here in 1972. Every work day, from May to December, the two accompany cast and crew when they shoot on location. They direct traffic, control spectators and try to minimize the impact of the show's mass of equipment on City streets. When the show moves inside, Piazza and Panacci scout upcoming locations to determine future traffic strategies.

Who pays for all this work? The City, not the show, pays the officers their straight time. SF taxpayers have shelled out more than \$60,000 for the two to work the series since 1972. And "Streets" is just one of hundreds of TV shows, feature films, documentaries and commercials that each year receive tens of thousands of dollars worth of free police manpower. Many of these films use largely out-of-town crews. Nearly all bristle with violence: with a few exceptions, such as Petulia, none has approached the spirit of the City of St. Francis.

The \$60,000 for "Streets" is part of a package deal the series enjoys with the mayor's office. Besides paying Piazza and Panacci's salaries, the police department provides each with a three-wheeled motorcycle. Naturally, the City picks up the tab for gas, repairs and maintenance on the bikes.

Alioto's office also greases the wheels of City bureaucracy for the show. "Streets" bypasses normal fees to film in City Hall and the Hall of Justice, and on Port, Parks and Rec. and Airport land. However, the show pays location fees—ranging from \$50 to \$1,000 per day—to film at private locations. Other City agencies, like Laguna Honda Hospital and the Muni, provide additional facilities and equipment.

In return, Quinn Martin, the show's producer, has donated \$35,000 to the SF Film Festival. "Streets" seems well pleased with the arrangement. Says Martin's publicist Jerry Franken, "Our relationship is one of close cooperation. Not just with the police, with all the City authorities. They are totally cooperative."

Last spring, Martin pitched \$10,000 into Mayor Alioto's frantic campaign for governor. That money, combined with an earlier \$1,000 donation, made the producer one of the mayor's biggest single campaign benefactors. Is the close relationship between Martin and the mayor's office connected to the campaign money?

"No," John DeLuca, executive assistant to the mayor, told the Guardian. "Clearly it is not."

Then why the free police? The show benefits the City, he says. It creates jobs, provides good publicity and attracts tourists. "The major development with 'Streets' is that they've built a permanent facility here," explained DeLuca. "They employ 78 or 80 people year round."

Not quite. The show's Kearny Street stage and sound studio has created "about 50" crew jobs, according to Ken Swore, "Streets" production manager. Only about half go to Bay Area residents. And they're not year round. When filming ends in December, crew members "sort of have to look out for themselves," says Swore.

Local people are employed in mostly lower-paying driver, support and handling positions. The key, high-paying jobs—grip, cinematographer, directors, managers and assistants—are strictly Hollywood. They take their money back to LA when filming season ends.

Chester Rhodes, Convention and Visitors' Bureau (CVB) convention director agrees with DeLuca's publicity argument. "People see the City photographically, and subliminally they're attracted here" he said. But after Zodiac, Zebra and the SLA, are people really attracted by films that depict SF as the setting for savage criminality ("Bullitt," "Magnum Force") and highrise carnage ("Towering Inferno") or by a weekly police series about murders, shootings and beatings?

The theme of "Streets" is simple: Malden and co-star Michael Douglas exchange platitudes and Archie Bunkerisms as they track Bad Guys against a backdrop of gunplay and screeching automobile chases. The Malden series, like other flamboyant police and private eye shows that have earned Martin several fortunes ("The Untouchables," "The FBI," "Dan August," "Cannon"), reveals his tastes for violence and hawkish morality.

For example, in one episode called "Flags of Terror," a black-inspired "alphabet soup" band of terrorists kidnap Douglas and bargain with his life. The group's leader is a sadistic African who says he wants to free his people but who's really in it for the publicity. At one point, a "man from the mayor's office" appears at a strategy conference with federal agents. The mayor's man advises a hardline approach. For his part, Malden can only shake his head at these "crazy and sick" persons who've "been in extremist groups of every kind."

Such programs, the surgeon general tells us, are hazardous to the national health. A long-term study of TV violence by the National Institute for Mental Health discovered a "consistent and reliable relationship" between watching violent TV and "engaging in aggressive and delinquent acts."

So why is SF subsidizing a TV show that employs out-of-towners, portrays the City as brutal and encourages crime?

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Trouble on tap for Coors

Its policies have formed an unlikely alliance of Teamsters, Chicano and Latino groups

By Bob Levering

Paul Newman is never pictured with any other brand of beer. Gerry Ford always tries to bring back a case to Washington when he returns from skiing in Aspen. Brewed in only one brewery, sold in only the 11 western states, it's nevertheless the country's fourth largest-selling beer. In California it holds down a whopping 40% of the market.

There's no doubt that Coors beer has a mystique about it. But it's also got a record of "racist," "anti-union" and "anti-environment" policies, according to a wide range of critics, including the Teamsters Union and such unlikely allies as Chicano and Latino groups, the United Farm Workers, Asian-Americans, blacks and native Americans. Tactically, this unusual alliance has launched a boycott of Coors to get the company to adopt an affirmative action hiring plan drawn up by the Teamsters; and the union hopes additionally to force a settlement of a strike against several Coors distributors that has continued for 17 months.

The target of all of this activity is one of the largest family-owned companies in the US with sales last year of some \$440 million. In the highly competitive beer industry Coors has adopted a number of odd practices. The company spends little on advertising compared with its competitors—29¢ per barrel versus Anheuser-Busch's \$1.56 per barrel; Coors sells in only 11 western states and refuses to expand its territory; it has not sought the loan of a penny from outside the company to finance expansion since Adolph Coors Sr. borrowed \$280,000 to go into the beer business in 1874; and it refuses to build any branch plants near its biggest market area of California where over half of its product is sold.

Brewing only in Colorado—in the world's largest brewery—is even more remarkable considering Coors is made by an expensive filtration process and is not pasteurized like all other major brands of beer. It must be refrigerated during storage and shipment or go stale, break down and turn a cloudy color. The Guardian has learned from sources inside the beer industry that a number of batches of Coors beer in the East Bay and the Sacramento area have gone bad since August 3. According to one Coors salesman, the beer breaks down within seven days if not refrigerated and within a month even in an icebox. "There have been a lot of complaints, particularly in bars on Telegraph Avenue in Berkeley and in the Sacramento area," the salesman told the Guardian. Non-pasteurized beer—principally Coors—was banned from Oregon in 1968 by the state's public health officials for similar problems.

Despite the added expense and headaches caused by Coors's unique brewing process, the company hopes to retain its hold within an industry that is rapidly becoming concentrated. In 1934 there were 660 breweries in the US; now there are only 60. Bill Coors, company president, recently remarked, "Our long-term strategy is to survive. By 1990 there will be only three major companies left, and we intend to be one of them."

Part of the survival strategy, California Teamsters insist, has been an organized attack by Coors against the state's beer truck drivers with the ultimate aim of destroying their union. Several Teamsters officials interviewed by the Guardian credit a former Coors attorney, Irwin Lerten, with getting the load limit per driver eliminated from the contracts.

The Teamsters see Coors's policy toward the beer drivers as part of a national anti-union stance. Allan Baird, an official of Teamsters Local 888, recently got a chance to see Coors's national practices first-hand when he was invited by Bill Coors to visit the Golden, Colorado, brewery. Along with Baird went a high-level delegation of Teamsters including Andy Anderson, head of the Western Conference of Teamsters, and Jack Goldberger, head of Teamsters Joint Council 7. Baird was totally unimpressed with the world's largest brewery. "It looks like a big Attica prison with few if any windows," he told the Guardian, adding that Coors reminded him of "a billionaire German baron who keeps telling people that nobody will tell him how to run his business." In fact, Bill Coors proudly told the visiting Teamsters that he had 13 unions on strike against him at the time. "Coors is so engrossed in this monstrosity he owns that he thinks he's way above everybody. Complete disregard for people."

In California the Teamsters claim that Coors has encouraged strikes for its own benefit. "Every three years we would go out on strike, but Coors would keep operating," explained Gus Caridas, Local 888 official and longtime beer driver. "That's one of the ways that Coors had picked up so much of the market." Bill Coors acknowledged to the Teamsters that one of the conditions for obtaining a Coors distributorship is the willingness to operate through a strike by hiring non-union labor if necessary.

'Whenever it's possible to join with the United Farm Workers in boycotting a market we do so, and we will continue to do so. And I'm not ashamed as a Teamster official to say so.'

This past year the Bay Area saw another in this series of bitter strikes. It began in June 1973, was settled in SF and the Peninsula in November 1973 but continued till April 1974 in the East Bay. That is, except for Coors in Oakland, Hayward, Concord and the Sacramento area—whose drivers are still out on strike after 17 months. Besides whittling away at the union's power of load limits and the hiring hall, the triennial strikes have discouraged many of the drivers. One former Coors driver told the Guardian, "Every three years you are on strike, and then you get nothing. Ten years ago we were the highest paid drivers, now we're the worst. You get tired of the damned thing."

To fight back, the Teamsters have relied increasingly on a consumer boycott. But the union has had to counter its lily-white, reactionary image in minority communities. "When we went out on strike in San Francisco last year and went to black areas for the boycott," Local 888's Andy Cirkelis explained, "people in the community asked us where the black drivers were." And the truth of the matter was that there were almost none in Local 888. How can you ask a community to help you when your own house is not clean? The boycott was not effective in minority areas because they did not think it related to their interests." Something had to be done, Cirkelis continued. "Belated as it was, an effort was made to rectify it. There is no more meaningful way to relate to a community than through the employment situation."

With the help of Peter Guidry, a black professor at UC Berkeley's Labor Relations Institute, Local 888 drew up an affirmative action program last June. Under the plan, for the first six months only minority persons (black, Spanish surnamed, Asian American, native American and women) would be hired for job openings in the beer distributing industry and non-minority hirings would be done on a one-to-one basis.

The Teamsters took their plan to the distributors and a wide variety of minority groups concerned with equal employment. Reaction from the minority groups has been mostly favorable. Dan Amerson of the Native American Labor Advisory Council told the Guardian simply, "Our position is as straight as an arrow—we support affirmative action and the Teamsters presented us with an affirmative action program." The black director of the Apprenticeship Opportunities Foundation, Acklin Thibaux, told the Guardian, "It's the first time a union came to us as an organization. I know the Teamsters have a problem with the Chicano brothers, but I cannot cut off one vein and feed the rest of my body. We are all working for one thing."

As anticipated, the Teamsters' plan has had some rough sledding in the Latino community because of the union's dispute with the United Farm Workers over grape and lettuce contracts. One major Spanish-speaking group in the Mission received the Teamsters' program skeptically and rejected an endorsement of the Coors boycott, though the group reversed itself later. Chuck Ayala of the GI Forum (a Mexican-American veterans' organization) explains, "We have some ambivalent feelings about working with the Teamsters. But we have to look at it realistically. The Teamsters, they are working with us, and the ones we know locally are sympathetic with the Chavez movement. Not all Teamsters are anti-farmworkers."

Ayala's organization had been involved in a Coors boycott previously because of the company's long history of discrimination against Mexican-Americans. Despite the Denver area's large concentration of Chicanos, only 27 of Coors's 1,330 employees in their plant in 1966 had Spanish surnames. Of 490 employees

hired in 1967 only 47 had Spanish surnames. Angered by this discriminatory policy, the GI Forum launched a boycott of Coors in 1967 which lasted until early this year when Bill Coors agreed to increase substantially the number of Chicanos hired by the brewery. However, earlier this summer when the GI Forum asked Coors to show them figures indicating progress, Coors refused. In retaliation the GI Forum has filed a charge of discrimination with the federal Equal Opportunities Commission and relaunched their Coors boycott. Ayala said, "In San Francisco we are just beginning to get the troops together again. We'll start picketing again. We'll begin by checking on the Latin-American raza restaurants to make sure they are not carrying Coors."

For their part, the Teamsters realize that they have a tremendous image problem in the Latino community in particular. Cirkelis said, "When I deal with a community I have to deal with the label of Teamster. We have to try to justify or explain those actions about the farmworkers before we can relate our cause about Coors." For Cirkelis and most other Local 888 Teamsters, they simply disagree with the farmworker policies of the International union and its president, Frank Fitzsimmons. "Fitzsimmons is anti-Chavez and was pro-Nixon without any explicit approval of the rank and file locally. When he gave \$25,000 to Nixon in 1972, I did not know any member who gave his consent to it or was even aware of it before the newspapers exposed the gift."

Gus Caridas added another dimension to the UFW-Teamster controversy: "It was a very frustrating situation when guards and dogs were being used against us beer drivers during our strike in the summer of 1973," he said. "And when we asked why the International doesn't do something to help our strike, we see on TV and the papers that the International itself was using goons in the valley against the farmworkers."

Allan Baird, another Local 888 official, added, "Whenever it's possible for us to join with the United Farmworkers in boycotting a market we do, and we will continue to do so. And I'm not ashamed as a Teamster official to say so. I have to admire how dedicated they are to their cause, along the same line as our people. We're both trying to stop the product." The relationship works both ways. A number of UFW boycott staff members in the East Bay have marched on the Coors boycott lines too.

The distributors greeted the Teamsters' affirmative action program with considerably less enthusiasm than the minority groups. By October, only two of the 60 Northern California distributors had agreed to the plan. Bernie Conhain, of the law firm which represents the East Bay distributors, told the Guardian that the "Teamsters only offered a two- or three-page letter. It did not have a formula or program." For their side, Conhain says that they have "formulated an affirmative action plan for distributors with government contracts. It's a pretty far-reaching program."

The Teamsters dispute Conhain's claims. For one thing, they point out that the distributors with government contracts are required by law to have an affirmative action plan or are in danger of losing those contracts anyway. The reaction of the minority groups to the distributors' proposal was equally negative. Dan Amerson of the Native American Labor Advisory Council pointed to a letter from Bill Coors of Sept. 30, 1974, in which Coors stated bluntly, "We regard an affirmative action contract as being worth just about the paper it is written on and in most cases a colossal job of window dressing."

A number of these minority groups have formed an ad hoc committee against Coors beer which has begun picketing the Coors distributor on Army Street in SF. "We are trying to let people know that Coors is not hiring minorities," Thibaux explained to the Guardian.

What has been the effect of the various boycott efforts against Coors? According to figures provided by the California Beer Wholesalers Association, Coors's relative position has slipped slightly in the last year. In July 1973 Coors garnered 41.1% of the market, but it was down to 38.4% in July 1974. During the meeting with the Teamster officials, Bill Coors admitted that sales were off in the Bay area because of the boycott—that the Oakland distributor who should average 350 cases of beer daily is now averaging 125 cases a day.

Reflecting on the added impetus given the Coors boycott by the minority groups, Baird says, "We know it will take time to have a real effect on a billion-dollar company, but support is really snowballing now." ■

'Broadcast relief' for KRON et al

Tunney and the broadcasters kiss and make up

By Stephen Barnett

Tunney, Broadcasters Try to Heal Rift," read the five-column headline on page two. The story dealt with the feud between California's Sen. John Tunney and the California Broadcasters Association. It was in the Oct. 5 Washington Post. Not a mention about the dispute in the Chronicle, the LA Times or, it appears, any other California newspaper (except Variety). Not a whisper of the story on KRON or, apparently, any other California broadcast station. The Chronicle and the Times, like many of the state's other major papers, own their own radio and TV stations and thus had an interest in keeping the bout with Tunney a private affair.

Anyway, the fight ended in an early round as Tunney threw in the towel. He has now worked his way back into the good graces of the state's broadcasters, joining Sen. Alan Cranston and all but Ron Dellums and Pete Stark of the state's Congressional delegation.

At issue is the broadcast industry's bill for "license renewal relief"—meaning insulation from public protests and competitive challenges—which has been sliding through Congress this year. As we reported earlier this fall (see "KRON and the Chron," Oct. 5 Guardian), Sen. Tunney, along with Sen. Philip Hart of Michigan, expressed "vigorous opposition" to the bill in the Senate Commerce Committee.

Tunney tried to amend it along lines favored by public interest groups, and he failed to press for the broadcasters' favorite plum: extension of the license term from three to five years. His actions didn't go down well with the broadcasters.

As the Washington Post reported in its Oct. 5 story, Howard J. Smiley, president of the California Broadcasters Association, fired off a letter to the association's members stating: "When Sen. Tunney wants an interview on your station, or when you talk to him or his aides, you might mention our concern over his actions. . . . He was more an adversary than a friend to broadcasters."

This was, of course, a pretty fragrant threat. The Post reported that "one broadcaster was offended by the letter, which he passed along to Tunney with the comment that Smiley's suggestion amounted to blackmail."

Smiley told the Guardian that he regretted his "poor choice of words." He said he had been "a little bit irked and upset" when he wrote the letter, but he "had no idea of telling broadcasters what to do or suggesting that they not give Tunney air time."

Tunney's reaction to the threat smacked of Charlie Chaplin in the ring with Jack Dempsey. He added a statement of his "separate views" to the Senate committee report, urging a floor amendment to provide a five-year license term, and called Smiley to explain that it was only for "strategic reasons" that he hadn't pushed for such an amendment in the committee. He would push it on the Senate floor, he promised.

As John McDonald, Tunney's press secretary, told the Post, Tunney's new stance made Smiley "much calmer." McDonald further reported Smiley had said he would write a second letter to the California broadcasters "clarifying" Tunney's position "if Tunney fights for the [five-year] provision on the floor."

When the bill reached the floor on Oct. 8, even Sen. John Pastore of Rhode Island, chairman of the communications subcommittee and longtime pal of the broadcasters, begged his colleagues, "Do not remove the voice of the public and compel it to wait five years before it can make a complaint."

Sen. Hart said of the broadcasters: "They are all friends of ours, but enough is enough."

But Tunney performed as promised. His amendment to extend the license term to five years carried 62-10 (with Sen. Cranston quietly going along).

(This was a great contribution by our two senators. It means a child will have passed entirely through his or her formative years before a local station can be challenged for its children's programming or commercials. It means the survival and effectiveness of community groups specializing in media responsiveness—such as those that challenged several Bay Area stations last week [see On Guard, page 4]—may be threatened by such a long interval.)

The amended bill then passed by the brave vote of 69-2. Opposition came only from Hart—turned

off by Tunney's amendment—and Sen. William Hathaway of Maine.

Smiley kept his end of the bargain. In a second letter to California broadcasters, dated Oct. 16, he conferred absolution and lifted the ban on Tunney. After noting Tunney's success in getting the five-year amendment adopted, he wrote:

"Because of my previous correspondence I wanted to set the record straight and point out that Senator Tunney and his staff did work closely with the NAB [National Association of Broadcasters] and the CBA in order that the 5-year renewal would be placed before the Senate in the best possible light."

John McDonald denied to the Guardian that Tunney had "caved in" to the broadcasters. The statement in Smiley's first letter "could be construed as a threat," McDonald said, and "did disturb Tunney a great deal, enough to point out that if it was intended as blackmail, it was pretty dangerous stuff."

But at the same time, McDonald added, Tunney demonstrated to the broadcasters that "the basis of the threat had no foundation," since he supported the five-year license term and planned to push for it on the floor.

Dan Jaffe, Tunney's legislative assistant, also denied a cave-in. Tunney was for the five-year term all along, he told the Guardian, and "what bothered us about Smiley's [first] letter was the charge that we'd changed our views, that we were waffling."

Smiley, who confirmed writing both letters, told the Guardian he knew of only two newspaper stories reporting the first letter—the Washington Post story of Oct. 5 and one in Variety on Oct. 9—and knew of no coverage in any paper on the second letter or any other aspect of the dispute and reconciliation with Tunney.

Asked whether he knew of any coverage of any part of the story by any California broadcast station, Smiley said no. "I don't think any broadcast coverage was warranted or suggested," he said.

Meanwhile, a battle remains to be fought over the final shape of the license-renewal legislation. The bill passed by the Senate is bad, but the one passed earlier by the House is considerably worse.

Both bills would extend the license term from three to five years. Both would ease the already lax renewal standards to protect broadcasters from public protests and competitive challenges.

The main difference is a provision of the House bill, dropped by the Senate, designed to entrench and perpetuate newspaper-TV monopolies like the Chronicle-KRON combination in San Francisco.

The House-Senate conference on the bill, scheduled for after the election recess, will be crucial. Broadcasters may wage a major fight for the House version, or they may just hurry to get an agreed version that can be passed again by both Houses before Congress adjourns.

The conference committee is being stacked in the industry's favor. Leading opponents of the bill, such as Sen. Hart, have been passed over as Senate conferees by the guileful Pastore. Meanwhile, at least one of the Senate conferees (Warren Magnuson of Washington) and three of the five likely House conferees (Torbert Macdonald of Massachusetts, Samuel Devine of Ohio and Lionel Van Deerlin of California) raked in hefty campaign contributions this year from broadcast industry sources—just as if Watergate had never happened.

(The reported gifts as of mid-October were at least: Magnuson, \$5,750; Macdonald, \$8,500; Devine, \$500; and Van Deerlin, \$2,600.)

Those who aren't too cynical might want to write or wire their views opposing the bill, and the House version in particular, to House Commerce Committee Chairman Harley Staggers of West Virginia; to Van Deerlin; or to Senate conferees Magnuson, Pastore, Howard Baker, Vance Hartke and Theodore Stevens, as well as Hart and Tunney.

Many people in the press and broadcasting are concerned these days about the strong vein of public hostility toward the news media. Surveys show that the public doesn't think much of Congress, either. Is it really very surprising? ■

Ed. note: Stephen Barnett is a professor of law at Boalt Hall, UC Berkeley.

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IUDs: the enemy within

By Katy Butler

Last winter, all the bad publicity about birth control pills finally got to me and I went to UC Medical Center to have an intrauterine device (IUD) inserted. The IUD, I believed, was as foolproof as the pill, without the scary hormonal side effects.

A nurse practitioner used a plunger to insert the small plastic squiggle in my uterus. I had heard insertion could be painful, but I was still caught by surprise. I threw up. I couldn't stand up. I couldn't drive home. I spent the next two days lying in bed, drinking brandy, watching Watergate hearings and waiting for the pain to subside. Like most women, I figured that the heavy cramping, which returned monthly, was just the price of worry-free contraception.

Nobody told me the IUD was neither foolproof nor worry-free. I was trading the risk of pregnancy for the risk of grave side effects: anemia, uterine perforation, infection, tubular pregnancy, miscarriage, even death.

The doctor who supervised the insertion was not required to alert me of these risks so that I could make an informed choice. Under current federal law, he could have twisted up a paper clip, called it an IUD, and inserted it in me without running a single test. If I had contracted an infection, become pregnant, or fainted in pain, no government agency would have been informed.

Most women assume IUDs are as carefully tested and surveyed as antibiotics or birth control pills. In fact, the Food and Drug Administration considers IUDs "devices," subject to no more regulation than sun lamps or breast expanders.

"Devices" do not have to be tested for safety before marketing and can be withdrawn by the FDA only if they present an obvious hazard. Drugs, on the other hand, must be proven safe by the manufacturer before the FDA allows them to be marketed. Modern medical technology has produced a flock of sophisticated products like IUDs, heart pacemakers and contact lenses which obviously present just as serious a risk to people's safety as any chemical. FDA sidestepping of adequate regulations for IUDs is a bureaucratic horror story virtually unparalleled in modern medical history.

Women, faced with a conspiracy of willful ignorance from the drug companies and the FDA, first conceived of IUD problems as individual medical disasters. Even women who lost their reproductive organs to massive pelvic infections seldom thought of suing the manufacturers and doctors. "Women have been told, 'bite the bullet,'" says Marcia Rosen, a legal intern with Public Advocates, a SF public interest law firm pressuring for stricter regulations and testing procedures. "If you have pain and bleeding, you're told, 'that's the breaks.'"

At least three million American women and another seven million women around the world are being used as laboratory testing animals by drug companies who make IUDs.

One alarmed Florida doctor, Robert Madry, told a 1973 House subcommittee hearing, "American physicians in private practice appear to have unwittingly become participants in a great experiment in population control, utilizing as experimental subjects [their] patients...."

Despite snowballing malpractice suits, reports of sterilization, infection and death, "experimental" IUDs are still being inserted without the benefit of government testing. Dr. Russell Thomsen, then an army doctor, told the subcommittee, "Several hundred gynecologists have carved and twisted various metals, plastics, and fibers into objects which they have then inserted into the depths of trusting patients. And these physician inventors have proclaimed to the world the arrival of the perfect IUD, the one which did not hurt going in, which stayed where it was supposed to, which did not cause unwanted bleeding, cramping, infection, and allowed but an occasional pregnancy. Nearly every month one can read about another new and improved IUD."

Since 1970, critical reports on these "new and improved" IUDs have percolated through the medical establishment and the FDA bureaucracy. Dr. Thomsen pointed out to the subcommittee that IUDs have "already proven to cause death, sterility, hemorrhage leading to anemia, disabling pain, unwanted pregnancy, miscarriage, ruptured tubal pregnancy, thousands of major surgical procedures, massive infection, blood transfusion, and untold numbers of X-rays to the ovaries of young women."

Even though there is no systematic reporting of IUD complications, at least 36 women have died, 3500 women have been hospitalized and 209 women have suffered septic (infected) miscarriages while wearing Dalkon shields alone. Medical journals have carried reports of severe pelvic inflammatory disease (PID, an infection of the pelvic internal organs) leading to sterility.

The FDA has received reports and letters on the haz-

ards of IUDs since at least 1968. They have responded with bureaucratic paper shuffling and snuffing apologies on behalf of IUD manufacturers.

CASE STUDY: THE MAJZLIN SPRING

"I remember the claims for the Majzlin spring," recalled Dr. Thomsen, the former army doctor who has become something of a crusader against the ignorant use of IUDs. In testimony before the house subcommittee, he explained, "It was to be the IUD to end all IUDs. It would not come out accidentally; that is what the eager and knowing drug detail men and the advertisements they touted told us. I distinctly remember the first time I tried to remove a Majzlin spring. Despite my pulling and the patient's squirming on the table, that Majzlin spring would not budge from its implanted position in the uterus. Across the nation gynecologists, surgeons and general practitioners tugged vainly on the springs and then took their patients to surgery for uterine scraping procedures or hysterectomies, just to get

different: in 1968, two Supreme Court cases gave the FDA ample legal authority to classify IUDs as "new drugs," subject to stringent premarket testing. The decisions allowed the FDA to treat nylon ligatures and bacteriological testing disks as "new drugs."

Elated by the decision, FDA's chief counsel William W. Goodrich immediately wrote a memo to then FDA Commissioner James L. Goddard recommending IUDs be treated as new drugs. But he was met with a wave of internal FDA protests. Larry Pilot, head of the Division of Compliance for medical devices, squalled that classifying IUDs as drugs would "force feed a fire of antagonism between the FDA, the device industry and the medical profession."

Among the harmful side effects of cracking down on IUD manufacturers, Pilot predicted "damaged relations with the device industry," "criticism of the FDA," "creation of a difficult regulatory program," and "increased resistance on the part of industry to support future device legislation."

Cracking down on IUD manufacturers, the FDA said, would 'Force feed a fire of antagonism between the FDA, the device industry and the medical profession.'



out that offensive but 'scientifically designed' device."

Seventy thousand examples of the Majzlin spring, a coiled, stainless steel IUD, were marketed between 1969 and 1970. Late in 1970, a Brooklyn woman who had received a large internal abscess from the spring, asked the FDA to investigate.

The FDA found that Anka Research, the manufacturer of the spring, had received a flood of complaints from doctors, most reporting difficulty removing it. In 7½ months, the company had received 41 complaints. One doctor said, "Two of us have had to remove uteri when the Majzlin spring could not be removed." Another described how the spring had to be "pulled out with force one loop at a time." Another doctor said bluntly, "It is an instrument of the devil. It should be withdrawn from the market."

The FDA did not stop manufacture of the device. Two years (and 36 injuries later) Anka discontinued manufacture but intended to sell 12,000 springs remaining in stock. The FDA seized the remaining springs in May 1973, nine days before Congress opened hearings on IUD safety.

CASE STUDY: THE DALKON SHIELD

Another notorious IUD, the Dalkon shield, remained on the market from 1970 to June 1974, despite medical report of ectopic (tubular) pregnancies, infected miscarriages and deaths. The manufacturer, A.H. Robins, estimates that 2 million women have been fitted. Dr. Thomsen wrote the FDA in October 1972 about the Dalkon shield: "I am aware of many OB-GYN physicians who have stopped using this device and who feel that it is actually dangerous to the life and health of its users....I urge that it be taken off the market until its safety can be proven. Intolerable side effects occur in at least 30% of the users of the IUDs." A recent FDA study shows that 11 women have died and 209 have undergone septic abortions (infected miscarriages) while wearing Dalkon shields.

As IUD complaints mounted, FDA employees continued to hide behind the assertion that the IUD was a "device" and that since its hazards had not been statistically proven, their hands were tied. The facts were

The FDA bureaucracy took the issue no further. No meetings were held with the device industry, and the FDA settled back until its inaction was uncovered during Congressional hearings in the spring of 1973.

Dr. Larry Pilot was right when he predicted that stringent regulations might damage FDA relations with the device industry. Right now, IUD manufacturers spend 30 cents on an IUD which they then sell to doctors for \$3.50 to \$4.00, a 1,000% markup. None of the profits have to be dissipated for costly safety tests or record keeping.

Jack Freund, Robins' vice-president for research and development, told the Guardian his company has received "approximately 400 voluntary reports of problems associated with use of the Dalkon shield. In general, these have been of the nature associated with other IUDs. We consider this information very important to our deliberations relative to the need for possible product modification."

While Robins deliberates, it has been socked with an estimated \$100 million worth of personal injury suits, including class action suits in New Jersey and Kansas. The American Bar Association recently held a special workshop to teach lawyers how to handle suits against IUD manufacturers.

"It's like a rape case," one legal intern told the Guardian. "The woman's character and sex life are on trial. In one case the drug company wanted to know the name of everyone the client slept with. Most women are so glad the pain is over they just want to forget it."

A coalition of women's groups in San Francisco filed a petition in September asking the California Dept. of Health to promulgate regulations for IUDs. (California law allows stricter regulations of "devices" than federal law does.) The Department has agreed to hold hearings.

The group is also negotiating with individual IUD manufacturers to insure tighter IUD testing, detailed information leaflets for consumers and women's input into contraceptive research. "The drug companies are either going to deal with us on a voluntary, negotiated basis, or they're going to face inevitable tight regulation," says Sid Wolinsky of Public Advocates. "They got so greedy that they blew it." ■

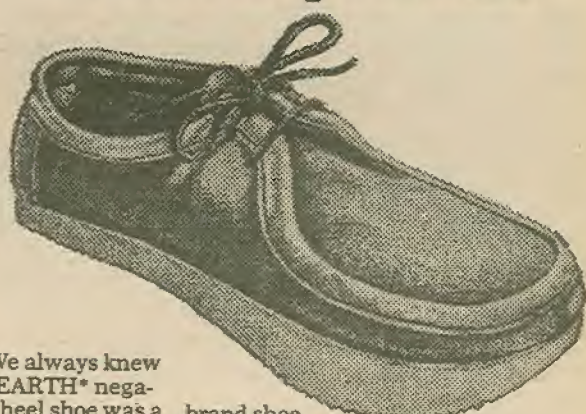
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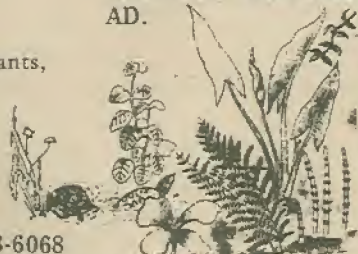
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Sixteen-year-old Melinda B. lives alone with her two infant children on the 14th floor of an apartment building whose elevator is often broken. Her only companions are her babies, the TV and the women around her who seem to live only for the welfare checks on the first and 15th of the month. A poor black teenage mother with two dependents, Melinda doesn't need any more handicaps in the job market. She wants to finish high school without depriving her children of the health care, nutrition and warm environment they need. The City of San Francisco has two low-cost childcare centers for single teenage mothers who want to finish high school. Both are filled and have waiting lists months long.

A year ago, SF voters approved Proposition M, which declared, "It shall be the policy of the people of the City and County of San Francisco that low-cost, quality childcare be made available to all San Francisco children." It was an initiative placed on the ballot through the efforts of Child and Parent Action, a coalition of parents, teachers and others concerned about the lack of quality childcare in San Francisco.

A year after Prop. M, little has changed. The battle for federal and state funds is harder than ever. The struggle goes on over who is eligible for low-cost childcare. The promise that "Policy shall be made by the parents and faculties at each center" has been swallowed by the bureaucratic morass of the SF Unified School District. The biggest handicap: lack of effective leadership from either the mayor (who endorsed Prop. M), the supervisors or the Board of Education.

Instead, the responsibility has fallen on an ad hoc group of interested parents and teachers who are called on to deal with crisis after crisis. Last July, for instance, they were able to get a court order restraining the state from limiting low-cost childcare to single-parent families on welfare. It was they who convinced the mayor's Office of Community Development to release \$12,000 to rescue programs threatened by budget cutbacks in Sacramento. And it was they who convinced the SF Board of Education to allocate \$1.4 million to expand its 31 children's centers.

But it's still not enough: the money will create only 700 new spaces; and the waiting list for the children's centers contains over 2500 names. As Mary Lane, founder of SF's three multiracial Cross-Cultural Centers, says, "We are willing to spend millions of dollars on a system like BART with all its wastefulness and delays but are not even willing to invest a fraction in the quality of our children's lives."

The reason is simple: a nationwide program of childcare would release millions of single parents into a shrinking job market. No wonder that childcare eligibility requirements are designed to keep women on welfare or in low-paying jobs.

Last July, Judy L. moved to San Francisco with her four-year-old daughter and found a job as a secretary at \$90 a week. When she applied to the Department of Social Services for childcare, she was told she earned too much money to qualify for any assistance. Unable to afford the \$25-\$35 a week for private care, Judy has temporarily left her daughter with a friend who won't be able to help much longer.

In desperation, she called the Childcare Switchboard, where she was told that her best bet was to quit her job and go on welfare so her child could be placed on a waiting list for a publicly funded center. Maybe in six months her child would be admitted and she could look for another job—a low-paying one that would keep her qualified for at least some form of childcare assistance.

The state regulations which give priority to single mothers on welfare set up a Catch-22 situation: if you are on welfare, you can get childcare; if you can get childcare, you can get a job; if you get a job, you lose welfare. The system is saying this to women: if you

Childcare in the City

Susan Edwards & Nancy Crawford

It's a Catch-22 situation: if you are on welfare, you can get childcare; if you get childcare you can get a job; if you get a job, you lose welfare.

don't have a man like you're supposed to, you can have childcare only if you take a low-paying job.

The economic oppression works against the women who use day care as well as the women who provide it. "People assume that those who work with children love them more than the average person," says Kay King of the Florence Crittenden Center. "They use that as an excuse not to pay childcare workers what they deserve." The starting pay for a childcare worker, bilingual and with a Master's degree, is \$2.50 an hour.

The only way to beat the system is to lie. Take the case of Mary W. whose husband worked on the docks while going to school and whose salary was not enough to support a wife and three children. Mary wanted to work but couldn't afford private childcare. So she misrepresented herself as a single mother and now drops her children off every day with the admonition, "Don't talk about your daddy in school."

Parents with sufficient time and energy have formed their own cooperative childcare centers. "It's not that we're rejecting the alternatives," says Patty Siegel, one of the founders of an Inner Sunset group called the Yellow Garage. "There's just no part-time care available for children under two." The Yellow Garage, named after its home, was kept going by the cooperative efforts of 15 families. While it was "a good experience for all of us," Siegel says, it is not the solution to the childcare crisis. For one thing, volunteer operations like the Yellow Garage are practical only for very young children. Once they get older and more demanding, the problems of instruction, administration and funding are more than a neighborhood group can handle.

Siegel's involvement in neighborhood childcare organizing led her eventually to the Childcare Switchboard and to further activity on behalf of expanded childcare facilities. One long-standing campaign by Siegel and others may be finally paying off. With the urging of Supervisor Dorothy von Beroldingen (the only elected official in City Hall who has been of any help), the mayor's Office of Community Development has agreed to open discussions about setting up an Office of Children's Services. If such an office could provide the leadership now so notably absent, the ideal of Prop. M will be a lot closer to reality. □



The Valley Family Pre-School in San Geronimo.

How to find a childcare center

The SF Unified School District operates 31 Children's Centers providing group care for about 2,000 children aged two through eleven. The centers are open to families with limited incomes, and fees are on a sliding scale. Nursery centers provide full-day care for preschool children; school-age centers provide care for elementary school children before and after school. The waiting list is long, and it's advisable to get your child on it as soon as possible. Applications are available at 135 Van Ness, Children's Centers Division, Rm. 34. Further information and a listing of locations are available from Christine Simmons, 863-4680.

The SFUSD also operates a federally funded pre-kindergarten program, a one-year half-day program for children born between 12/3/69 and 12/2/70. Eligibility is determined by special need. For further information contact Madelon Halpern, 863-4680.

The SF Community College District (346-2246) runs cooperative nursery schools. There are 500 spaces waiting to be filled in the Headstart program as soon as an agency can be found to administer it, but until then the Headstart centers are inactive.

Full-day care and after-school care are available for children from birth through school-age from the 250

licensed Family Day Care homes in SF. A Family Day Care parent cares for an average of three or four children. Fees range from \$25-45 a week. More information and referrals from the Dept. of Social Services, 558-3765, and the Family Day Care Project, 826-1130.

The Mission Childcare Consortium is a community-based, parent-controlled organization that administers three full-day centers for preschool children, one kindergarten and one afterschool program. For further information call Jorge Santis, 648-5757.

The Consortium also operated the Extended Family Center, providing treatment and childcare for battered children. Contact Elsa Ten-Broech, 282-4010.

In addition, there are a growing number of informal nursery schools and play groups throughout the City, plus private and proprietary (i.e. profit-making) childcare programs and nursery schools. For further information, contact the Child Care Switchboard, 282-7858. In the East Bay, a group called Bananas provides childcare referrals, plus advice on where to go for medical help and other help for parents. The Bananas switchboard (548-4344) is open from 10 am-noon only. Bananas also publishes a book, "Guide for Under

Fives," with a rundown on activities, places to go, etc., for preschool children.

How can you tell a good center from a bad center? Carol Burton, Director of Haight-Ashbury Children's Center, stressed the importance of parents spending a morning in a center to find out what is really going on. Here are some questions you might want to ask yourself:

- 1) How do you, the parent, feel about the center when you walk in? Is the center designed for the children or the adults? Do you feel comfortable with the teachers?
- 2) Are the children happy and involved or is the atmosphere chaotic and confusing or rigid and authoritarian?
- 3) What is the staff/child ratio? How do the teachers interact with the children? Does the teacher talk to the child, offer consistency and affection, or is she or he constantly involved in materials rather than with the children? Are the children herded around in groups or left to wait for long periods of time?
- 4) Is there enough equipment: art supplies, tricycles, puzzles, music, etc? Is it within reach of the children?
- 5) How safe does the center appear?
- 6) Is the food enjoyable as well as nutritious? ■

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Thanksgiving dinner: a supper list

By K.A. Maszka

If spending Thanksgiving in the kitchen doesn't appeal to you—if the cat runs off with the bird at the last minute—there are plenty of Bay Area restaurants ready to serve a Thanksgiving dinner with all the caloric trimmings. The fare ranges from Spanish to vegetarian and the price from \$12 to nothing at all. Restaurateurs, wary of the fluctuating price of fowl, were hesitant to quote exact dinner pricers. We suggest you call ahead to verify the prices below. Bon appetit!

SAN FRANCISCO

THE BEN JONSON, The Cannery, 776-4433, 3-10 pm. Buxom wenches will carve your turkey at your table in an Old English setting. Dinner includes wine and English trifle for dessert, \$8.75.

THE BOARDING HOUSE, 960 Bush, 441-4333, 6-10 pm. Star of the show tonight is Tom Turkey served at 7 and 9 pm, \$4.25. For an additional \$3.50, catch The Committee upstairs at 9 and 11 pm.

LE BOUC, 1943 Lawton, 566-1626, 4:30-9:30 pm. Family-style turkey dinner a la Francais in this intimate Sunset restaurant. Dinners range from \$5.50-\$8.

CASTAGNOLA'S, 286 Jefferson, 776-5015, 11 am-11 pm. Turkey dinner at one of the Wharf's better restaurants. \$6.95, children's plate \$3.50.

ELU'S BASQUE HOTEL, 787 Broadway, 986-9646, 5-9:30 pm. Everyone sits at long tables and passes the food along in big bowls and platters. Reservations recommended for large parties. \$4-5.

ENRICO'S SIDEWALK CAFE, 504 Broadway, 392-6220, 11 am "until the food runs out." Roast chicken with chestnuts and walnuts plus pumpkin pie ice cream made by owner Enrico Banducci himself. \$8.50.

GARDEN COURT, Sheraton Palace Hotel, Market/New Montgomery, 392-8600, noon-8 pm. Buffet turkey dinner under the Garden Court's spacy Victorian skylight. \$9.50. Children under 12 \$5.

GRISON'S STEAK AND CHOP HOUSE, 2100 Van Ness, 673-1888, 2-10 pm. Turkey dinner and all the fixings in traditional SF eatery. \$7.50. Whole turkey served at the table for six or more, \$8. Children \$4.75.

GOOD KARMA CAFE, 501 Dolores, 621-4112, 5-11 pm. Don't want to kill a turkey? The Good Karma has a special vegetarian T-day dinner, \$3.

LEHR'S GREENHOUSE RESTAURANT AND POTTING SHED, 750 Sutter, 474-6478, noon-midnight. Roast duckling, turkey or ham in a floral setting (lots of oxygen!). \$6.25-\$12, children under 10, \$2 less.

NORTH BEACH RESTAURANT, 1512 Stockton, 392-1700, 2-11 pm. Seven-course traditional turkey dinner in a fine old neighborhood haunt at the foot of Telegraph Hill. \$9.

PABELLON ESPANOL, 3115 22nd St., 824-9852, 4-11 pm. This small Spanish (not Mexican) restaurant in the Mission will feature an authentic ethnic holiday dish in addition to American-style turkey or ham. Prices range from \$3-\$7.25.

RESTAURANT DE FRANCE, 780 Broadway, 421-5541, 5:30-10:30 pm. Turkey in addition to regular French fare. \$5.50-\$8.50. Children half price.

SOLOMON'S RESTAURANT, 424 Geary, 776-3525, 10 am-3 am. Have a kosher Thanksgiving! Turkey with rabbinical approval, \$5.25.

TRICOLOR, 4233 Geary, 752-9974, 3-9 pm. Checkered tablecloths, fresh flowers and French charm. Turkey will be added to the menu (it's "dinde" in French). Reservations recommended for large parties. \$4.50-\$7.

EAST BAY

THE ALBERTINE, 2649 San Pablo Ave., Berk., 861-8026, noon-10 pm. Try some soul food for Thanksgiving. Turkey and dressing or chicken and dressing \$2.85.

BALABOSTA CAFE, 824 University, Berk., 548-0300, 11:30 am-midnight. Lots of students and an "international" menu, right next to the freeway. Turkey dinner \$4-\$5.



CLAREMONT HOTEL, Ashby/Domingo, Berk., 843-3000, noon-8 pm. All-you-can-eat buffet, including turkey, ham and seafood, in the faded elegance of the Claremont. \$6.75. Children under 12, \$4.25, under six free.

H'S LORDSHIP'S, 199 Seawall, Berk. Marina, 843-2733, noon-9 pm. A cozy place to dine while watching the sun sink down through the Golden Gate. Five entrees to be announced \$5.95-\$7.95.

NARSAI'S, 385 Colusa, Kensington, 527-7900, 2-11 pm. Roast duck (\$10.50) and turkey (\$9.50) added to the traditionally excellent menu for the holiday.

OLEG'S, 1974 Shattuck, Berk., 548-6965, 4:30-10:30 pm. Two special dinners, according to Oleg Kaluzhny: roast duck a l'orange (\$6.25) or a free spaghetti dinner "to thank the community for their support." A penny extra adds wine or beer to the free pasta.

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LE CAMEMBERT, 200 Shoreline, Mill Valley, 383-5559, 4-9 pm. Turkey dinner served in a provincial French setting. \$6.50.

DOMINIC'S HARBOR RESTAURANT, 507 Francisco Blvd., San Rafael, 456-1383, 1-10:30 pm. The menu ranges from turkey or leg of lamb (\$6.95) to NY steak (\$8.25), children, \$1.50 less.

GOBBLERS ROOSTAURANT, Highway 116, Rohnert Park/Sebastopol, (707) 795-4747, 1-7 pm. Drive out to the country and have turkey dinner (what else?) in a renovated chicken coop decorated with antiques and memorabilia. Owner Sylvie Vast promises homemade biscuits, jellies and pies, served by her Pilgrim-clad staff. \$6.

JUANITA'S, 17300 Sonoma Highway, Fetters Hot Springs, (707) 996-7010, 9 am-11 pm. Have dinner with Juanita and her animals. Buffet turkey dinner including salad bar (\$5), steak (\$8), gargantuan prime rib (\$10).

UNION HOTEL, Main Street Occidental, (707) 874-3662, noon-8 pm. Turkey, chicken, duck or steak with plenty of pasta. \$5-\$7.50.

PENINSULA

L'AUBERGE, 2826 El Camino Real, Redwood City, 365-3735, 4-11 pm. Turkey, sage dressing, cranberries and mincemeat pie in a casual French country inn atmosphere. \$8.95, children \$5.50.

BARBAROSSA EUROPEAN RESTAURANT, 3003 El Camino Real, Redwood City, 369-2626, 5-11 pm. Although the fare is basically French and Italian, Thanksgiving Day will see a traditional turkey dinner. \$8.50, children under 12 \$5.50.

SIR WINSTON, 3421 El Camino Real, Atherton, 369-5501, 2-10 pm. The turkey or ham dinner includes yams, giblet gravy and pumpkin pie. \$5.75, children under 12 \$2.95.

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SALVATION ARMY HARBOR LIGHT, 1275 Harrison, 864-7000, 11 am-4 pm. "Community Thanksgiving celebration." Volunteers to serve the donated dinners are also invited. ■

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wholesome & imaginative sandwiches
fresh fruit & vegetable salads
homemade soups & pies
gourmet coffees & teas
Monday-Saturday 11 am-7 pm

Calendar

By Ellin Extra ▶ Indicates no admission charge. Deadline for the next calendar is Thursday, Nov. 21, am.

November 16 through

| Saturday | Sunday | Monday | Tuesday | Wednesday | Thursday |
|---|--|--|---|--|---|
| <p>16</p> <p>BAY BLUES piano at its best with Mark Naftalin, 8 pm, Large Lounge, Tresidder Union, Stanford Univ., Palo Alto, 497-4317, \$2.</p> <p>MIDDLE EASTERN Music and Dance, with Oriental dancing by Sabah and Ensemble, music by the Hye-Timers and folk dancing for everyone, 8 pm, Fellowship Hall, Cedar/Bonita, Berk., 848-7664, \$3.50.</p> <p>USING THE MEDIA to your advantage, all the how-tos of PR, a workshop sponsored by Women's Organizations for Employment, 9:30 am to 12:30 pm, 593 Market, Room 223, 495-0923, \$3.</p> <p>UNTIE THE TUBE, gala benefit for Marin Community Video with Clover, Steamy Freeman, Melba Rounds, Marin Jazz Ensemble, Ali Akbar College musicians and many more, 3 pm to midnight, College of Marin Gym, Sir Francis Drake Blvd., Kentfield, \$4/under 12 free.</p> <p>WOMEN'S BENEFIT concert for San Francisco Women's Centers, with Sweet Chariot and the Berkeley Women's Music Collective, 8 pm, First Unitarian Church, Franklin/Geary, 431-1180/431-1414, \$2/\$4 sponsor (free childcare by reservation).</p> <p>▶ PAINTER/POET Sandy Diamond has drawings, paintings, woodcuts, etc., on exhibition and sale to benefit the YWCA's Day Play program, noon to 5 pm; weekdays 9 am to 5 pm through Nov. 30 (poetry reading preview, Nov. 15, 8 pm, \$1), 2134 Allston, Berk., 848-1882.</p> <p>BILLIE HOLIDAY'S music from the Black Experience, with Sanchez's Sister Son-Ji, 8 pm, Fellowship Church, 2041 Larkin, 776-4910, \$2.50/\$2 students (Nov. 23 also).</p> | <p>17</p> <p>SOUNDING OFF, Soundhole, formerly Van Morrison's backup band, a tight and solid group featuring first-rate horns, 9 pm, Longbranch, San Pablo/Dwight, Berk., 848-9696 (Nov. 24 also).</p> <p>▶ BEETLE EATS poison oak, part of the biological control of animal and plant pests on display at the Science Expo, also free sickle cell anemia testing, lasers, telecommunications and more, 10 am to 5 pm, Science Buildings, Cal State at Hayward, 25800 Hillary, 881-3731.</p> <p>▶ IN CASE OF RAIN don't go to the concert in the park, but on a clear day the Golden Gate Park Band will be there every week until Spring, 1 pm, Music Concourse, (between de Young and Academy of Sciences), GG Park.</p> <p>BLOW BAROQUE, Todd Barton, recorder and trumpet expert, and Charlene Brandler, harpsichord, in a concert of French baroque music, 4 pm, Walden School, McKinley/Dwight, Berk., 526-5815, \$2.</p> <p>PROFS PLAY at the fall concert given by the SF State symphony orchestra, compositions by Ravel, Brahms and Debussy as well as resident composer Herbert Bielwa, 3 pm, McKenna Theatre, Holloway/10th Ave., 585-7174, \$2/\$1 students.</p> <p>SINGING SISTER Betty Kaplowitz performs at the Bacchanal, one of the nicest women's bars, 9 pm, 1369 Solano, Berkeley/Albany line, 527-1314, \$1.50.</p> | <p>18</p> <p>BLUE MONDAY, but you can lighten up by dropping in to hear organist Merl Saunders, a weekly fixture at the Sand Dunes, 46th Ave./Taraval, 664-9817.</p> <p>▶ "MOUCHETTE," a tragic film about an adolescent girl in a small French town, by Robert Bresson, 7:30 and 9:30 pm, Pacific Film Archive, Durant/College, Berk., 642-1412, \$1.50.</p> <p>BOBBY HUTCHERSON quintet, featuring Harold Land, 9 pm, Keystone Korner, 750 Vallejo, 781-0697.</p> <p>BERKELEY POETS Jana Harris and Rene Lieberman in a reading presented by Poetryflash, 8:30 pm, La Salamandra, 2516 Telegraph, Berk., 75d.</p> <p>MAKING MINCEMEAT out of bigwigs, a slide/talk on American Political Cartoons, by Richard Fitzgerald, 7:30 pm, Lurie Room, Main Library, Civic Center.</p> <p>THE BIG SPOON, Jimmy Wither-spoon, sings the blues in a down home setting, 9 pm, Inn of the Beginning, Main Square, Cotati, 707-795-9955, \$3.</p> <p>STONEGROUND gets down to cases at the Odyssey room, 799 East El Camino, Sunnyvale, 245-5558.</p> | <p>19</p> <p>THE COMMITTEE, with its satirical, usually hilarious sketches and improvisations, returns, through Dec. 1, 9 and 11:15 pm, The Boarding House, 960 Bush, 441-4333.</p> <p>▶ STRANGE BUT TRUE, the portrait photographs of Diane Arbus, over 125 photographs from 1963-1971, through Dec. 30, Tues.-Sun., 11 am to 5 pm, University Art Museum, College/Bancroft, Berk.</p> <p>MISSING LINK Wray, good 'n' loud, with Nimbus and Yesterday & Today, more local talent, 8 pm, Winterland, Post/Steiner, 788-2828, \$2/\$2.50 door.</p> <p>VIOLIN AND PIANO sonatas performed by Daniel and Machiko Kobialka, a program of Ives, Beethoven and Faure, 8 pm, Community Music Center, 544 Capp, 647-6015, donation.</p> <p>▶ BABY GORILLA Sunshine has a broken arm, go cheer him up today, the zoo's free, 48th/Sloat (next Tues. also).</p> <p>▶ BERKELEY MEN, drop-in group sponsored by the Counseling Collective of the Berkeley Men's Center, 8 pm, Unitas House, 2700 Bancroft, 849-4896.</p> | <p>20</p> <p>ARKANSAS SHEIKS, traditional and country music with dulcimers, banjo, mandolin, fiddle, spoons, penny whistle, etc., 7 pm, Exploratorium, 3601 Lyon, 563-7337, 25d.</p> <p>JANE FONDA in person presenting "Introduction to the Enemy," filmed in Vietnam by Haskell Wexler, produced and distributed by the Indochina Peace Campaign, 7:30 and 9:30 pm, Wheeler Aud., UC Berk., 642-1412, \$2.</p> <p>HIT THE STREETS, it's the National Sidewalk Theatre, a political, musical and very funny group, 9 pm, Freight and Salvage, 1827 San Pablo, Berk., 548-1761.</p> <p>▶ RED MENACE revisited, it's good old Joe on the prowl, "Point of Order," a documentary of the Army-McCarthy hearings, 7:30 pm, Ortega Branch Library, 3223 Ortega, 681-1848.</p> <p>▶ PHOTOGRAPHS by Joe Bernal Ramos presented by Casa Hispana and Eureka Valley Branch Library as part of the 9th Annual Raza Hispanidad Festival, reception, 3 to 5 pm, exhibition runs through Dec. 14, 3555 16th St., 626-1132.</p> <p>▶ AGEISM is the topic of East Bay NOW's general meeting, 7:30 pm, Room 1906, Chabot College, 25555 Hesperian Blvd., Hayward.</p> <p>THREE POETS, Joanne Kyger, Nathaniel Tarn and Thom Gunn, read from their works, 8 pm, First Unitarian, Franklin/Geary, \$2.</p> <p>SF WOMEN'S CENTERS hold a community forum on how to get involved in their work, 7:30 pm, 63 Brady, 431-1414, 50d.</p> <p>▶ THE DUCK DESCENDS on "The Best of Groucho," daily reruns for your pleasure and edification, 8 and 11 pm, Channel 44.</p> | <p>21</p> <p>CLICK T fingers, Music a mencos Berkeley Cedar/E \$2.50/\$ Richmond 25th St</p> <p>CONTENT Andy N drums, Glen Cr Waters, own co 1750 A \$2.50/\$</p> <p>STAN BR undergr showing pm, Car nut, 33: present these ne pm, and Nov. 22 the Paci College,</p> <p>FLY PET Land, as its speci Veteran ter, \$4-9 22 and 3 30 and</p> <p>LIGHT 'M cated so and the zoo, 8:3 Redhill 454-985 prices fr</p> <p>▶ WORKE the New by Walte Labor, p Program pm, 33</p> <p>▶ BASS B Sachdev ragas, no Millberry Ave.</p> <p>SCHUBE Schone tenor Pe Little T Honor, ets for 221-123</p> |
| <p>23</p> <p>KABUKI, a day of lectures, demonstrations, performances and films, including makeup and costume preparation, 10 am to 4 pm, UC Extension Center, 55 Laguna, 861-6833, \$20 (includes Japanese box lunch).</p> <p>BEULAH PEELS a grape in "I'm No Angel," a Mae West super hit also starring Cary Grant; Buster Keaton in "The General" and W.C. Fields in "The Bank Dick" fill out this unbeatable threebie, through Nov. 27, Cento Cedar, Cedar/Larkin, 776-8300, \$2.50/\$1.50 srs. and under 12, bargain matinee till 5 pm, \$1.50.</p> <p>MAKESHIFT MYSTERIES, a four-woman theater group, using improvisation, poetry and music, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 849-4120/841-5580, by donation (Nov. 22 also).</p> <p>HEAVY BREATHING, the last day of the erotic film festival, sponsored by the National Sex Forum, 7:30 pm, International Museum of Erotic Art, 540 Powell, 989-6096, \$2 (starts Nov. 20).</p> <p>HAIGHT WOMEN'S CLINIC is holding a benefit party, fun and music with Bebe K'Roche, 8 pm to midnight, Bethany Arts Center, Clipper/Sanchez, donation (child-care provided: 864-3831).</p> <p>MORTON SOBELL, co-defendant with the Rosenbergs, will speak on the trial, his 18 years in prison and recent efforts to reopen the case, 8 pm, Y House, 2600 Bancroft Way, Berk., 893-7591, \$1.</p> | <p>24</p> <p>▶ ADELE CHASE, painter, sculptor, printmaker and ceramicist at Athena Gallery, reception 2 to 4 pm, show Nov. 19-Dec. 20, Tues. to Fri., 10 am to 5 pm; Sat., noon to 5 pm, 3421 Grand Ave., Oakl., 465-5088.</p> <p>▶ PARK ART, a show by the SF Artists Guild, all day, Redwood Grove, GG Park (Nov. 23 also).</p> <p>▶ SISTERCELEBRATION, a feminist worship service led by women clergy and laypeople, 7 pm, First Congregational Church, Post/Mason, childcare by reservation, 392-7461.</p> <p>▶ PENTAGON BLOAT, military spending scandals as told by an insider, Rear Admiral Gene La Rocque (Ret.), 3 to 5 pm, Marina Junior High School, Fillmore/Bay, 863-7146.</p> <p>▶ "THE MEDIUM," by Gian-Carlo Menotti, presented by the Mill Valley Opera Workshop, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580/849-4120, by donation.</p> <p>▶ A MOUTHFUL of Allen Ginsberg on the "talkies," a conversational interview conducted by Larry Lee, Scoop Nisker and Bonnie Simmons and open to calls from listeners, 9 am to noon, KSAN, jive 95.</p> <p>▶ SOLEMN VESPERS service of Mozart works, with UC organist Lawrence Moe and soprano Beverly Marks, all singers and musicians who want to join in are welcome, 7:30 pm, All Souls Episcopal Church, Cedar/Spruce, Berk., 848-1755.</p> <p>▶ TONI AND TERRY head the-line-up on "Went Like it Came," 8 to 10 pm, Cable TV 6 (also Nov. 22, 6 to 8 pm, Cable TV 11, Oakl.).</p> | <p>25</p> <p>▶ "TAKE HER She's Mad," a tape by Femmedia, a Women's Video Collective, will be shown, and Marta Ashley, a member of the group, will speak, as part of the Women in Media course offered weekly, 7 to 10 pm, E. 256, Laney College, 900 Fallon, Oakl., 648-9389.</p> <p>COMING OUT, for women new to the gay community, open discussion and rap, 7 pm, Daughters of Bilitis, 1005 Market, No. 402, 861-8689, \$1/50d members.</p> <p>▶ GET A JOB, employment development workshop for women, 2-4 and 6-8 pm, Women's Center, Bldg. T-9, UC Berk., 642-4786 (also Nov. 21, 2-4 pm, register in advance).</p> <p>▶ POETRY WRITING workshop "for women and other persons," conducted by Beverly Dahlen, weekly (Nov. 18, Dec. 2 and 9), 8 pm, Potrero Branch Library, 1616 20th St.</p> <p>▶ "DAYS AND NIGHTS in the Forest," a charming and multi-leveled film by Satyajit Ray, 7:30 pm, McKenna Theatre, SF State, Holloway/19th Ave., \$1.</p> | <p>26</p> <p>GLITTERING TONSILS, a historical program of songs and ditties performed by ladies of the Golden West in music halls since 1840, 8 pm, Mills College Concert Hall, Seminary/MacArthur, Oakl., 632-2700, \$2.</p> <p>THE TALE OF A DONKEY, a bitter working-class youth and the genteel girl who falls in love with him—"Au Hasard, Balthazar," a great movie by Bresson, 7:30 and 9:30 pm, Pacific Film Archive, Durant/College, Berk., 642-1412, \$1.50.</p> <p>HOLLYWOOD'S HOTTEST, Lana Turner and Kirk Douglas in a Vincente Minelli drama, "The Bad and the Beautiful," 7:30 pm, Museum of Art, Van Ness/McAllister, \$1.50/\$1 members, srs. and under 16.</p> <p>▶ PERSONAL EFFICIENCY, get up to snuff now!, a lecture by Rev. Rick Melrose, 7:30 pm, Scientology Golden Gate, 1807 Union, 567-0450 (weekly).</p> <p>▶ COMMON WOMAN, a program for women creating news, history, poetry, music and revolution, weekly, 3 to 5:30 pm, KPOO, 89.5 FM.</p> | <p>27</p> <p>BILL WHITE, his harmonica and friends, good old Berkeley folk, 9 pm, Freight and Salvage, 1827 San Pablo, 548-1761.</p> <p>VILLA-LOBOS quintet and Stravinsky Pastorale, musicians from SF Conservatory, 7 pm, Exploratorium, 3601 Lyon, 563-7337, 25d.</p> <p>IT'S NO TURKEY, "Duck Soup," a Marx brothers classic, shown with W.C. Fields's "The Fatal Glass of Beer," 7 and 9:30 pm, 155 Dwinelle Hall, UC Berk., \$1.25.</p> <p>▶ MASCULINE/FEMININE, a panel discussion sponsored by the Gay Students Coalition, 7:30 pm, Fellowship Church, Larkin/Broadway, 441-8889.</p> <p>▶ "THE MOST INTELLIGENT film in the world," says J.L. Godard of "Elena et les Hommes," one of the lesser-known works of Jean Renior, 12:30 pm, McKenna Theatre, SF State, Holloway/19th Ave.</p> <p>BLACK HISTORY Week Association presents a "Player's Ball," music by Super Snap and The Elements of Soul, 8 pm, Student Union Bldg., City College, Ocean/Phelan, 587-7272, ext. 509, \$2 adv./\$2.50 door.</p> <p>▶ HAPPY JACK O'Hara, delightful music whiz playing and singing, with an unusual array of surprise sitters-in, 9:30 pm weekly, The Ordinary, Manila/40th St., Oakl.</p> | <p>28</p> <p>(For further happenings list on Page</p> <p>WORK U hike up Golden America dinner a Club, 10 924-894</p> <p>A BELLY ral Acts, theater g hilarious section, 75d stud</p> <p>▶ FEAST Chuck B Sugar Ra hoop cha "Dinah!"</p> <p>PUMPKIN at the Ea dinner fe ican fare as, rock a dancing, tion Cen 1489, \$3</p> |



"Images Without Credentials," the camerawork of Walter Chappell at Lamkin Camerawork Gallery, Fairfax, through Nov. 30.

By John Sabella

Skiing, that cultish, high-priced pastime of the leisure class, may have entered middle age. Aspen isn't likely to become a ghost town again, but skiing's rapid growth era has definitely ended. The winner—ironically—may be the long-exploited skier.

Skiing burst into the public consciousness and economy in recent years with the same impact of that earlier invasion of the mountains—the Gold Rush.

And as in mining boom days, the opportunists and entrepreneurs flocked to cash in on the ski business, seeing an easy mark in the young, affluent and mobile group which practiced the sport.

Ski areas sprouted throughout the Appalachians, Rockies, Sierras and Cascades; a few even popped up in such unlikely places as the alpine regions of Kansas and Iowa and the highlands of Ohio.

The great ski-equipment sweepstakes became an arena where marketing departments dueled each other with innovations like the buckle boot, the plastic buckle boot, the high-backed plastic buckle boot, the foam-fit high-backed plastic buckle boot. . .and on and on.

Skiing grew from the esoteric pursuit of a few rugged enthusiasts to a monumental adventure fantasy which the promoters and marketing people concocted for mass consumption and displayed in glossy magazines and films.

In the process, there were both gains and losses: the facilities and equipment available to the modern skier became wonderfully sophisticated, while expenses soared and the sense of belonging to a select fraternity was lost forever.

The thrill of the sport was undiminished, but enthusiasm of skiers began to plummet. They were fed up with ski manufacturers who jacked up prices, with confusing promotional campaigns, with retailers who gave shoddy or inexperienced treatment to their customers, with ski resorts who made false claims about the quality of the snow and the length of the lift lines. The crowds, the cost and the take-it-or-leave-it attitude of the industry turned a lot of skiers off. The US Ski Association, skiing's largest organization, recently reported a drop in membership from 140,000 to 100,000 in recent years, and USSA president Richard Goetzman says there have been few or no new skiers since 1970.

The big trade organization, Ski Industries of America, began looking into the malaise and reportedly discovered that skiers are leaving the sport at a rate of 14% a year while beginners are adding to the ranks at a rate of only three percent.

Attendance this year at Expowinter 74, the big pre-season event at the Cow Palace, was down considerably from last year. Promoter Harry Leonard said that receipts were "down slightly" from last year's attendance of about 50,000. Translated from promoterese, that means down a lot. Veteran California ski writer Ben Rinaldo put this year's attendance at about 20,000.

Economic uncertainty and the country's new preservationist spirit have brought ski area development to a virtual halt. There are no major new resorts this year, and the expansion at existing resorts has been relatively minor.

Last spring, the new owners of Squaw Valley Resort announced an elaborate 20-year, \$200 million improvement program but went into receivership before the initial \$2 million renovation planned for this summer could be completed. Enough money was subsequently raised to complete this summer's project, but the future is in doubt.

Faced with a potential crisis, the ski industry responded with squawks of protest and wails of repentance. At the October meeting of the Northern California/Nevada Ski Media Association, Jay Price of Boreal Ridge, second vice president of the National Ski Areas Association, lambasted ski writers for failing to publicize the sport in sufficiently glowing terms:

"You are in a position to move on the idea that people aren't coming into the sport," he told them. "You are the people to turn them on. We would like to see the sport continue to grow. Give 'em hell and get them to the mountains. . . we'll take care of them when they get there."

Ski Industries of America has announced an industry-wide campaign to lure skiers back to the slopes, but specific action is conspicuously lacking.

"Everyone in the ski industry realizes that skiing has lost some of its momentum," writes the SIA's Jim Woolner in the fall issue of Skiing Trade News. "We need new ideas and solid thinking to regain momentum across the entire US—regardless of weather or gas. We have an exciting, challenging sport that needs some special stimulant this year to break out again into the growth patterns of previous years."

Talk is cheap and no talk is cheaper than that of a PR man. But the laws of economics work for the consumers as well as against them. The inflated, opportunistic ski industry's hard times may prove a boon to the skier. ■



WINTER SPORTS

Negotiating a steep slope at Squaw Valley

Ski Clubs

By Cheri Duncan



The best way to take low-cost ski trips is to join one of the 30 ski clubs in the Bay Area. Far West Ski Association (777-1144) has more information on all the clubs, and the Skier's Almanac (2066 Potomac Way, San Mateo 94403, 345-0088; available free at most ski shops) has a detailed listing of dues, organizational heads and number of years in service.

ADVENTURE SKI CLUB, 841-8200 (SF) Skis Squaw Valley, Alpine Meadows or South Shore on weekend trips beginning Thanksgiving. \$29.95 to \$39.95 for lodging and transportation. Two out-of-state trips offered.

APRES SKI CLUB, 296-1979 (Mountain View) Specializes in large group outings to North Tahoe and out-of-state, including four week-long trips. Widely known as a singles club, it offers lodging for the weekend, breakfasts and Saturday dinner for \$17. Last year they won the Bay Area Council Recreation Slalom Races.

BEAR VALLEY SKI CLUB, 378-4224 (San Jose) Encourages total family participation in snow events, races, cross-country skiing and camping in Bear Valley. This club organizes the Bear Valley races and thus earns a rebate on season passes. Majority of members own lodges locally; dues are \$15 a year.

BIG "M" SKI CLUB, 566-5351 (SF) Five charter flights to Aspen, one each to Salt Lake City, Yugoslavia, and Spain. The Aspen price includes condominium lodging (kitchens available), lift tickets, cocktail parties and organized ski races for a week: \$286 per person.

CAL SKI CLUB, 692-0476 (Berkeley) Predominantly students but welcomes all adults. For \$22 busing to North Tahoe, hotel and breakfast, and ski in Heavenly Valley. Half-price lift tickets are available mid-week, lessons are free and 12 Bay Area ski shops offer up to 20% discount to members. Coming up: a winter trip to Colorado and a spring trip to Jackson Hole, Wyoming.

CHI SKI CLUB, 533-4766 (SF) Mostly Chinese membership. Weekends at ski areas, a Sun Valley trip in February, and the President's Cup race in March.

CHOSEN FROZEN SINGLE CLUB, 383-0134 (San Rafael) Skis bimonthly and takes a one-week trip to Sun Valley.

CONCORD SKI CLUB, 687-0848 (Concord) Has two ski lodges at Carnelian Bay, will ski Sun Valley for one week Jan. 25; lodging, airfare and lift tickets \$240. Nightly lodging is \$4 for members and \$6 for non-members weekends, which includes kitchen facilities. Participates in the Bay Area Council Farwest Ski Association events.

FANNIE HILL SKI CLUB, 921-0696 (SF) Holds ski events, wine picnics at races, parties in North Tahoe. In March: a weekend in Bear Valley; busing and lodging not normally provided. Membership \$12.

IN-SKIERS CLUB, 239-9008 (San Mateo) Singles club promoting inexpensive skiing and social life. Buses to ski areas, spends a week each in Bear Valley and Park City, Utah.

LERA SNOW SKI CLUB, 732-4482 (Mountain View) Will have four bus trips this year to ski areas and a one-week trip with accommodations.

NISEI SKI CLUB, 556-6983 (Sunnyvale) Pre-season dance Nov. 16th at the SF Airport Marina. Skis eight weekends at North Shore, offers busing,

accommodation and discount lift tickets. The event of the year is a Club Race in March at Squaw Valley.

OAKLAND SKI CLUB, 339-8468 (Oakland) Membership-centered organization offering weekend lodging and food at its lodge in Sugar Bowl (\$7 for members, \$11 for guests). Club racing, one-week ski trips, bimonthly local meetings.

ORION SKI CLUB, 578-0530 (Sunnyvale) Fifty percent military; weekend trips to Squaw, Bear and Kirkwood Valleys, Slide Mountain and Mt. Rose, and receives lift discounts at Heavenly Valley. Also joins the Concord Ski Club in Bear Valley for one week. A weekend with hotel accommodation and transportation costs \$35 to \$45, with a rebate at Cal Neva. The big yearly event is the French picnic and Trophy Dash in March.

PENINSULA SKI CLUB, 343-2186 (San Mateo) Sponsors BAC races and grudge races from its lodge at Donner Summit. Weekend accommodations for up to 85 people; membership dues \$15.

POWDER HOUND SKI CLUB, 451-1698 (Oakland) Skis in various places in the Sierras, providing transportation, accommodation, some meals, lift tickets for \$40 to \$50 a weekend. In February, a trip to Park City, Utah, \$260 per person.

RUSTY BINDINGS SKI CLUB, 944-0621 (Walnut Creek) Singles-only club; members carpool to a rented cabin near Kings Beach, Tahoe, which sleeps 20. Room and board is \$13 a weekend (\$17 for guests). The big event in January is a Winter Carnival at Heavenly Valley for all the singles clubs; belongs to Far West Ski Association.

SF VIKING SKI CLUB, 931-9152 (Redwood City) Has a cabin accommodating 40 at Donner Summit, sponsors an annual picnic, ski race, trips to Sun Valley and Aspen.

SARATOGA SKI CLUB, 252-3470 (Saratoga) Lodges at Tahoma, near Homewood Ski Area; sponsors the Saratoga slalom tri race with Peninsula and Skoalers clubs; participates in the BAC races. Members may use the lodge for \$3 Fridays, \$5 Saturdays, and \$2 Sunday through Thursday. This club is family and racing oriented and just opened the season with a hot wine and fashion party at "Any Mountain Ski Shop" in Cupertino, the biggest ski apparel outlet.

SIERRA CLUB, 366-8916 (Redwood City) Uses a ski lodge at Norden and has use of the rope tow Friday through Sunday. Dorm accommodations and meals for the weekend, \$18. Sponsors a family slalom, New Year's and Easter down hill race.

SIERRA SKI AND DIVE, 994-3092 (Daly City) Exists to offer the lower prices. Weekend trips to Heavenly Valley, Kirkwood, Slide Mountain and Mt. Rose in packages of lift tickets and lodging, \$24.95 (or private lodging for \$29.95).

SINGLES ONLY SKI CLUB, 824-4961 (SF) Participates in BAC and intramural races; buses and carpools to the Sierras (North Lake) weekends, provides room and board for \$45 to \$55. Much socializing weekly in SF. Coming: Feb. 8, a week in Aspen \$300 per person.

SKI CLUB FOR THE DEAF, 948-2435 (Oakland) Membership of 84 people with impaired hearing, participates in the annual Far West deaf ski weekend at Bear Valley in March. Parties, ski races and a charter flight to Lake Placid, NY in February for the Seventh World Winter Games for the Deaf.

SKOALERS SKI CLUB, 538-9603 (Hayward) Has a cabin at Soda Springs which sleeps 38 and is on the bus route to Sugar Bowl. Members lodging \$3/night (guests \$4), including a community kitchen. No transportation provided; the seasonal event is a Christmas party.

SNOWDRIFTERS SKI CLUB, 941-3354 (Mountain View) Founded for active skiers who wanted a small club. Participates in BAC intramural racing and Singles League racing, has group trips. FWSA membership.

SOUTHBAY SKI CLUB, 298-0495 (San Jose) Will be lodging at Soda Springs weekends, plans a Nevada ski trip in March. The club participates in the tri Club Race with the Marin Skoalers Ski Club.

SUGAR BOWL SKI CLUB, 931-6117 (SF) Skis Sugar Bowl. No group functions, accommodations or meals. Also sponsors various races at Alpine Meadows and the Sugar Bowl Race.

VALLEJO SKI CLUB, 707-643-8914 (Vallejo) Sponsors ski trips to Heavenly Valley, Mt. Shasta, Park City and Sun Valley. Also slalom racing and ice skating.■



Service that will make you smile... Just leave everything to our experts

PACKAGES

| | |
|-------------------------------------|--------|
| 1. ROSSIGNOL GLM PRESTIGE Ski | 135.00 |
| 135cm thru 175cm | |
| SALOMON 444 Binding Set | 53.00 |
| Ski Ties | 1.00 |
| Binding Mounting | 10.00 |
| Regular Price | 199.00 |
| YOU SAVE | 60.00 |
| PACKAGE PRICE | 139.00 |
| 2. HART STANDARD Ski | 129.00 |
| 160cm thru 190 cm | |
| SALOMON 444 Binding Set | 53.00 |
| Ski Ties | 1.00 |
| Binding Mounting | 10.00 |
| Regular Price | 193.00 |
| YOU SAVE | 74.00 |
| PACKAGE PRICE | 119.00 |
| 3. ROSSIGNOL JUNIOR Ski | 110.00 |
| 140cm thru 170cm | |
| SALOMON 101 JR Binding Set | 32.00 |
| Ski Ties | 1.00 |
| Binding Mounting | 10.00 |
| Regular Price | 153.00 |
| YOU SAVE | 54.00 |
| PACKAGE PRICE | 99.00 |

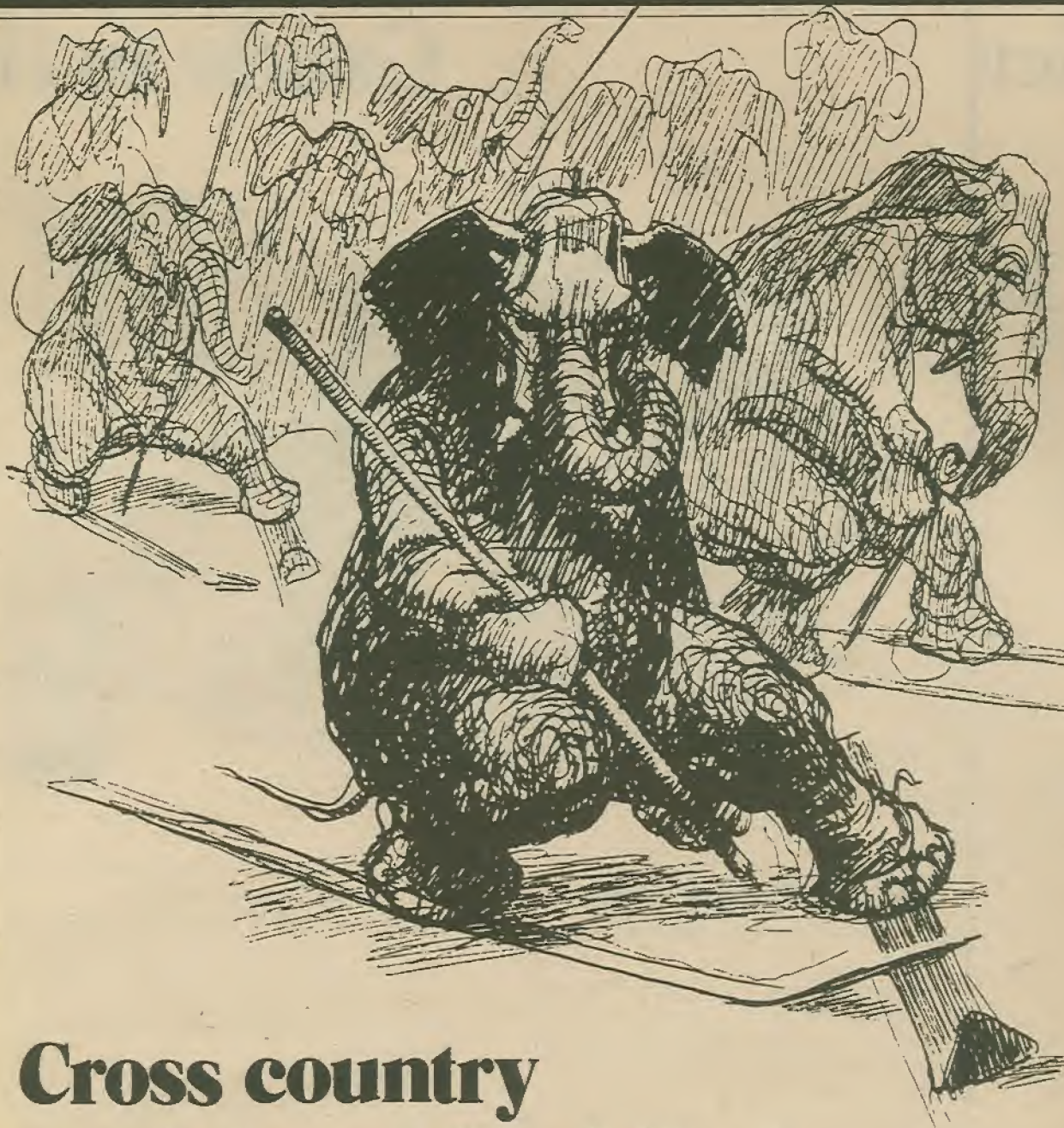
RENTALS

| | WEEKEND RATES | EA. EXTRA DAY | ONE DAY MON-THUR | WEEK | SEASON DEC-MAR |
|-------------------------------------|------------------|------------------|---------------------|-------|-------------------|
| ROSSIGNOL | | | | | |
| HART | | | | | |
| X-COUNTRY | | | | | |
| SKIS & POLES | 6.00 | 2.00 | 4.00 | 15.00 | 40.00 |
| SKIS & POLES | 9.00 | 4.00 | 6.00 | 20.00 | 60.00 |
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Cross country and downhill skiing

Getting the right equipment is half the battle

By John Dostal

As more and more stores carry cross-country ski equipment, the chances of getting expert help in selecting equipment get slimmer and slimmer. Often a beginning skier will be asked to raise his arm, the salesman will measure a ski from wrist to floor and that's that.

There's nothing wrong with the measurement—as long as it's not the only one. Just as important is the ski's camber or resistance to being pushed down under the skier's weight. If a ski has too little camber it will flatten out under the skier's foot and won't provide enough glide. Too much camber will leave the skier running on the tips and tails of the skis, unable to kick strongly. It's important to have an experienced salesperson who can determine the camber by flexing a ski; camber can vary widely among different pairs of the same model of ski. It's just as important to be honest about your weight (if it's embarrassingly high, remember that cross-country skiers burn 1000 calories an hour).

It's equally important to be clear about what kind of skiing you intend to do and how often. Gradually following the lead of the Norwegians, Americans are skiing on lighter, narrower and more flexible skis, somewhat blurring the difference between touring, light touring and superlight touring skis. Especially light and flexible skis, some with plastic bottoms, are fine for running in prepared tracks or on well-maintained trails, but less serviceable for out of the trail skiing.

Even if you intend to do winter backpacking you don't need an especially heavy and wide ski to support the weight of the pack. No one skis very fast with a pack on; the real pleasure comes in shucking the pack, setting up camp, and skiing the back country.

Cross-country skis, more flexible than downhill skis, are also more fragile, although the tips of fibreglass racing skis may be flattened out and the ski bent tip to tail. But no skier, unless especially keen about jousting with trees, should select an armored ski, whose thick tip will not be responsive to undulations in the surface of the snow. Although the tip should be flexible, like a good flyrod, the tail should be stiff, giving good spring and straight tracking when gliding.

All this depends on the quality of the wood used in the skis. A novice who has read a bit and talked to more experienced skiers will probably recognize the names of popular Norwegian skis; popular, that is, in Norway as well as in the US, for Norwegians will export skis they

wouldn't ski on themselves. But some inexpensive packages will include little-known skis. This is a good time to be wary, for some of these lesser-known skis are offshoots of large manufacturers, who use better wood in their own higher-quality skis.

Stacked in long, thin rows in a shop, wooden touring skis are a natural attraction. Unfortunately, skiers spend too much of their time selecting a ski, buying a package for the ski, rather than evaluating the compatibility of the other items in the package, especially the boots.

You can ski miles on any ski in the store, but you can't go very far in boots that don't fit well, and you can't turn with any ability or confidence in boots whose soles aren't rigid enough. A good touring boot should fit like a running or tennis shoe, flexing easily along its length. But its sole should resist torsional force: if you can easily twist it in your hands, it will twist in the binding before the ski itself turns, leaving you rocketing down the fall line. Boots demand care in fitting. A reputable shop should allow some substitution of different boots into the package in order to insure a good fit.

The best touring shoes are not necessarily the flashiest, nor are the warmest those lined with synthetic rabbit fur, which, soaked with perspiration, can freeze after you stop skiing. For warm feet, better to follow the Norwegians, and pull rubber-soled, synthetic socks over touring shoes—they can be easily pushed into pin bindings. Lacking these, snow-sealed boots and inexpensive anklet gaiters will do much to keep your feet dry and comfortable.

There is no excuse for selecting poor poles and bindings. For most tourers a cane pole with the joints or knots unsanded and still visible is all that's needed. To inhibit blistering, handles and straps should be leather and the straps adjustable. If your salesperson can't differentiate between a left and a right handed pole, move on. Three-pin "rottefella" (rat trap, in Norwegian) bindings with a sturdy bale should satisfy everyone but racers. But it's false economy to buy a binding only for a convenience feature—such as allowing it to be opened with a ski pole tip—at the very real expense of a flimsy bale.

It is, finally, the wildest indulgence in false economy to buy the cheapest package you can find. Shop around—and don't buy anything without doing some reading and plenty of talking. □

Downhill

By John Sabella

The sheer variety of ski equipment on the market is a source of constant bewilderment to the novice. Manufacturers and retailers have until recently added to the confusion by masking marginal improvements in the most abstruse technicalities. The current trend seems to be more toward emphasizing actual performance.

There are nearly 300 skis on the market, most falling into one of the following categories:

GLM (graduated length method) skis. Ultrashort training aids for beginners and novices. True GLM skis are 150 centimeters or less in length.

Short recreational skis. Longer and stiffer than GLM skis, these are for the intermediate who wants a forgiving ski, easy to maneuver at low speeds. Length 150-175 cm.

Regular length skis. For people who want a high performance recreational ski. These skis are for the advanced or expert who wants to go fast. Length 170-200 cm.

Free styles. Soft tips and stiff tails with lots of torque. Designed to respond quickly for moguls and ballet, but may be unstable at speeds over 25 mph. Length 160-190 cm.

Racing skis. Stiff, with lots of side cut for fast skiing on hard surfaces. Length 180-215 cm.

Picking a boot is probably the most crucial decision a skier makes in choosing his or her equipment, and good fit is the most important attribute any boot can have.

Boots that are too loose cause a loss of the precise feel which is essential to skiing, while boots that are too tight cause discomfort, loss of circulation and cold.

The heel of a properly fitted boot should be snug, but if the toes are cramped, circulation is cut off and cold sets in. Foam boots have declined in popularity now after a two-or three-year boom. The foam has been accused of breaking down with use and producing a cold boot. The dominant boots now have a "flow" lining containing a silicone jelly or wax that continually molds and remolds itself to the foot. They're warm, cheaper than foam and provide good fits which don't break down.

A new and relatively untested concept is the air fit. The boots mold themselves to the foot with compressed air and allow the fit to be hardened or softened for different kinds of skiing.

Aside from fit, it's important to get a boot which matches your ability in terms of stiffness, height and forward rake. Generally, better skiers need stiffer, higher and more sharply raked boots.

Another factor to consider is weight—the lighter your boot-binding-ski combination, the lower the "swing weight" and the less effort it takes to turn.

The big push in bindings now is safety. Manufacturers say they are moving toward higher safety standards, and the International Committee for Safety in Skiing has established standards for safe construction.

The essential factors in selecting a binding are the skier's weight and ability and the compatibility between boot and binding. Plate bindings have been criticized for failing to hold under the severe stresses of fast, aggressive skiing. But experts now believe that modern plate bindings can provide good holding power if the spring tension adjustment is correctly matched to the skier.

A necessary feature of a good binding is elastic action or anti-shock. This elasticity ensures that binding tension remains constant when the ski flexes, and it enables the binding to distinguish between a brief shock (the binding should release partially but return to center if the force is not sustained) and the kind of sustained twisting force which causes leg injuries (the binding should release completely).

Anti-friction devices are essential for proper binding operation, except in the case of certain plate bindings that don't require them.

Release tension must be checked two or three times a season with a good release-check machine, like the Look I.A.S. machine, the Vermont Ski Safety release machine, the Hydro-Check machine and the Lipe release check machine.

The price of many ski poles has increased this year along with the cost of aluminum. Getting the proper pole length is important, and the general rule is that the forearm should be horizontal when the tip of the pole is thrust into the snow up to the basket. To check for length in the shop, turn the pole upside down and grip the shaft immediately under the basket—your forearm should then be horizontal. ■

John Dostal is an avid skier who plans to tour the Sierras and Scandinavia this year. John Sabella is the editor of Ski News Weekly.

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Where to dine

By Cheri Duncan and K.A. Maszka

The Alpine Hotel in Truckee used to be a place where you could get a chunk of raw steak and cook it yourself on an open grill amid the sweat and bustle of an old-fashioned hotel. Now it's a Mexican restaurant.

This seems to be the wave of the future in the Tahoe area, but there are still some good prospects for eating:

BACCHI'S INN, Lake Forest Rd., two miles east of Tahoe City, 5:30-10 pm. An old farmhouse inn since the Thirties featuring Italian dinners. Over 40 entrees to choose from. Dinners start at \$4.50.

O'B's BOARD. An old converted store in downtown Truckee paneled in barnwood and decorated in Victorian motif. Best bet is the big serving of BBQ ribs, \$4.25.

CANTINA LOS TRES HOMBRES, 8791 North Lake Blvd., Kings Beach, 11 am-2 am. Tacos, enchiladas and rellenos. Dinners from \$2.60-\$4. Entertainment at the bar along with pitchers of Margaritas. Run by young people.

CARNELIAN HOUSE, 5000 North Lake Blvd., Carnelian Bay, 5-11 pm. Closed Mon. & Tues. Steak and lobster from \$5.50. Lake view. Entertainment nightly.

CHESSMAN STEAK HOUSE, 907 Tahoe Blvd., Incline Village, 831-0320. Good American food: steaks, chops and lobster. Family atmosphere.

FANNY BRIDGE INN (FBI), Fanny Bridge, Tahoe City, 583-2404. Twenty-four hour deli, restaurant and bar. Big Workman's Special Breakfast. Long-hair hangout.

GREY'S TOLL STATION, 10 Commercial Row, downtown Truckee, 587-2626, 5:30-10:30 pm. The decor is early railroad and lumber memorabilia. Great for dinner and dessert crepes. Inexpensive.

HARVEST MOON, Highway 89, one-quarter mile from Tahoe City, 583-5300. Highly regarded by locals. Steak and seafood dinners including abalone with crab, \$7.75. Champagne brunch on Sun. from 11 am. The Loft Lounge offers hot hors d'oeuvres and entertainment nightly.

HEARTHSTONE, Big Tree, Tahoe City, 6 pm-2 am. Restaurant and tavern. Popular singles bar. Stone-ground burgers from \$2.25.

LE PETIT PIER, Tahoe Vista Marina, 546-4464. A splurge restaurant offering classic French cuisine including roast pheasant, rack of lamb and steak au poivre. Candles and fresh flowers. Figure on \$40 a couple.

NECTAR MADNESS, 395 North Lake Blvd., Tahoe City. Gourmet vegetarian. Entertainment nightly. Entrees from \$1.75.

THE PFEIFER HOUSE, Highway 89, ¼ mile north of Tahoe City, 583-3102. Traditional European cooking in an Old World atmosphere. Dinners from \$3.95. Children's plates available.

RIVER RANCH, Highway 89 at the entrance to Alpine Meadows, 583-4264. Frequented by a

younger crowd. River Ranch overlooks the Truckee River. Live music Thurs. through Sun.

THE SILVER SPOON, Highway 267 at River Rd., downtown Truckee, 587-2394, 5 pm-midnight. Once a boarding house for railroad and timber workers, this restaurant/bar offers family style Oriental and Continental cuisine. Good food and modest prices.

STANLEY'S, 941 Tahoe Blvd., Incline Village, 831-3513, 7:30 am-10:30 pm. Good lunches and excellent seafood: king crab legs and mahi mahi. Complete dinners \$4.25-\$7.95.

SUNNYSIDE, Highway 89, two miles south of Tahoe City, 583-4226. Famous "Fizz" brunches. Italian and American dinners from \$3.75. Dancing in the Lakeview Lounge Wed. through Sat.

SWISS LAKEWOOD LODGE, Highway 89, six miles south of Tahoe City, Homewood, 535-7814. Charming country inn. Expensive but excellent food: Beef Wellington, veal with mushrooms and cream sauce. A la carte to \$10.

THE TAHOE FOUR SEASONS, Highway 89, ¼ mile south of Tahoe City, turn right on Tonopah Dr. and continue to Granlibakken Valley, 583-4242, 6 pm-2 am. Hidden away in the pine-covered valley, this restaurant and bar is on the former site of the University of California's ski resort.

TOMFOOLERY, one block east of the Big Tree, Tahoe City, 583-5700, 5 pm-2 am. Rather expensive fondue restaurant and bar. Hip plant and glass interior. Hangout for young locals. Prices from \$3.95-\$10. Lake view.

THE WATER WHEEL, 115 Westlake Blvd., Tahoe City, 583-4404, 10 am-midnight. Mandarin and Szechuan dishes prepared by Louise Chia Mitchell, a native of Shantung province, north China. Special Chinese smoke oven. Bar overlooks the Truckee River. Reservations a must.

What to read

SKI NEWS WEEKLY, 110 Carlos Dr., San Rafael, Ca. 94903. \$6/yr. The Bay Area's own ski newspaper. Classifieds, features and a weekly snow report.

THE SKIER, P.O. Box 1280, Studio City, Ca. 91604. \$3/year. Formerly the Southwest Skier and still oriented toward the LA area. Biweekly.

SKI MAGAZINE, P.O. Box 2767, Boulder, Co. 80302, \$3.50/yr. and **SKIING**, P.O. Box 2777 Boulder, Co. 80302, \$6.98/yr. These glossy monthlies are the literary manifestations of skiing's commercialism. Skiing, generally considered more sophisticated, has excellent tips on equipment from editor Doug Pfeiffer.

SKI RACING, P.O. Box 2650, Boulder, Co 80302, \$6/yr. One of the best ski publications, a handsome tabloid with current news of the competition scene. 32 issues a year.

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snow country

Where to ski

People who watch birds and such say it's going to be another cold winter. At presstime at least one resort—Sierra Ski Ranch—is open for skiers who don't mind dodging rocks. Here's a rundown on the Sierra resort scene this year:

1. ALPINE MEADOWS. Great views of Lake Tahoe from the top and lots of open-bowl skiing from 8,600-foot Ward Peak. The lodge, bar and cafeteria have been completely remodeled; the sun deck and rental shops are both larger. The ski school emphasizes continuing instruction; five-day GLM programs for beginners and a five-day clinic for advanced skiers are available. Lift tickets from \$9 to \$10.

2. BEAR VALLEY. A good choice for midweek skiing, Bear is off by itself in the middle of Mother Lode country. Mt. Reba (6,400 to 8,400 feet) has good skiing with excellent intermediate runs similar to Squaw's Gold Rush. There is one good beginner and a mile-long advanced run. Presently there are five lifts and a Poma; there is good powder through most of the season. Accommodations center around Bear Valley Lodge (which has indoor swimming and tennis courts) and there are condominiums and cabins to rent. A shuttle is available from Bear to Mt. Reba. Tickets remain \$9.

3. BOREAL RIDGE caters to beginners and intermediates, with emphasis on the ski school. Holders of season tickets (\$120) receive unlimited instruction for an additional \$50. There is also good night skiing, and this resort is convenient to the freeway. Lift tickets remain \$5.50 during the week and \$7.50 weekends.

4. CHINA PEAK has built two new runs, Ridge run and the "super expert" Buckhorn; Boulder Alley has been groomed and improved. Tickets are up to \$8.50.

5. HEAVENLY VALLEY. The new Wells Fargo chair opens up the lower portion of the Olympic Downhill run, which descends three miles from East Peak down the Nevada side of the mountain, increases the vertical drop on the Nevada side to 4,000 feet and enables Heavenly Valley to host all three alpine racing events. Bowing to concern for the environmental protection of the valley, the resort set the new lift towers by helicopter and spent more than \$35,000 on a summer planting program to repair the terrain disrupted by old-fashioned methods of constructing lifts and clearing runs. Lift tickets are \$10 every day with no midweek discount.

6. KIRKWOOD. The terrain is magnificent and with a base elevation of 7,200 feet there is often a nice cover of powder and well-packed main runs without the crusts from melting snow. A nice bar and lodge with ample eating provisions is the sum of the base facilities. The resort is in the middle of an undeveloped national forest, far from the commercialism of Tahoe, although condominiums have started to move in. For a dollar, cross-country skiers can ride to the top of the mountain for a run through the vast high meadows. There is a \$7.50 ski touring package which includes equipment and a guide.

7. MAMMOTH MOUNTAIN in Fresno has two new access chairs to ferry skiers from outlying areas to the central mountain. Neither one opens up any new skiing. In the ski school, Dennis Agee and a staff of coaches are organizing a racing instruction program. Lift tickets are \$10.



8. NORTHSTAR-AT-TAHOE has a new double chair which opens up 30 percent more skiable terrain, making a total of six lifts. Tickets are \$9, with men's and ladies' days when \$11 buys a lift ticket, lunch and a half-day lesson. This ski area is not crowded as most, because the number of tickets sold is limited. It is smaller than Alpine, gets more powder, and tends to be family-oriented. Nastar races held twice weekly.

9. SIERRA SKI RANCH has a new beginners' lift "Little Chipmunk" 1,140 feet long. Tickets remain at \$7.50.

10. SLIDE MOUNTAIN has the top ski elevation of 9,700 feet, allowing the best early skiing in the Sierras (especially as they also have a snow-making machine). Long, uncrowded runs curve through wide open bowls. Slide has re-

modeled its lodge and added two new instruction programs: freestyle and racing.

MT. ROSE is on a combined lift ticket with Slide Mountain (\$10). This side of the mountain is characterized by many trails and has one chair. Separate resort tickets are \$8.

11. SUGAR BOWL at Donner Summit has a new skating rink (free, but you must bring your own skates) and a ski host program which provides experienced skiers with a free one-hour tour of the mountain. This slope has good northern exposure, and at 7,000 feet there is a lot of powder. The slopes can be very crowded because everyone reaches Sugar Bowl by a gondola and skis all day long, which also causes a parking lot problem. However, Don Schwartz runs a free shuttle bus to and

from the freeway, where parking is limitless.

Reservations at his 26-room hotel are already filling up, but the Skoaler's Ski Club has a cabin and there are others to rent. The hotel's atmosphere is Bavarian and rather uptight (jacket and tie preferred at dinner).

DONNER SKI RANCH and **SILVER SPRING** are close by and offer family atmosphere at a lesser cost. Sugar Bowl lift tickets are up to \$10 with special student and servicemen rates. This is the closest major ski area to San Francisco with freeway driving all the way.

12. TAHOE DONNER gives beginners a free lesson. This area is presently open to the public although it will eventually become the exclusive property of area homeowners. There are two lifts and a

Continued on page 23

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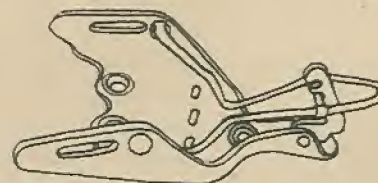
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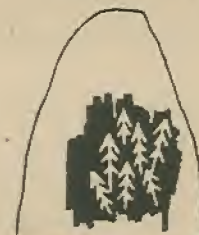
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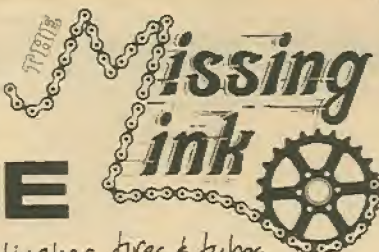


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WINTER SPORTS

Continued from page 21

snow-cat powered "ski-train." Tickets are \$7 week-ends and \$5 during the week.

13. SQUAW VALLEY. The financially troubled resort at Squaw Valley, site of the 1960 Winter Olympics, almost didn't open this year. Last February, the state of California, which had operated Squaw at a loss for years, sold the resort to Mainline Properties of Australia for a bargain \$2.5 million. Mainline announced a grandiose 20-year plan to turn the skiing facility into a "year-round destination resort with resident condominiums, new hotels, a commercial village core and a central recreation complex." The first step, a renovation of the valley's major structures, came to a screeching halt August 21 when Mainline went into voluntary bank receivership in Australia. The company's American subsidiary shuffled its assets and came up with the \$1.25 million to complete this year's work.

At presstime, the ski area was scheduled to open Nov. 16. The Squaw Valley Ski Association, which operates the ski lifts, is an entirely separate organization, unaffected by Mainline's financial woes but with problems of its own. For years the lift operation has been criticized as hazardous; last March 8 a "rollback" on the exhibition chair injured several skiers, and there was trouble with KT-22. The state Division of Industrial Safety fined the Ski Association

\$17,000 but the fine was reduced to \$6,700 on appeal. Squaw Valley has appealed for further reconsideration.

In April the ski corporation retained Lift Engineering Co. of Carson City, Nev., to make an inspection and evaluation of Squaw Valley's lifts. Based on their recommendations, all lifts have been equipped with four independent braking systems. A continuing study of the safety and operation of Squaw Valley's lifts will be conducted by Jan Kunczynski of the company. He said that several years of progressive maintenance will be necessary to put the lift operation into top shape, but that Squaw had never been any worse than the national average. Kunczynski said that the press had given Squaw Valley an "unreasonably bad" reputation, and that exceptionally safety-conscious ski areas, like Canada's Mont Tremblant or California's Mammoth Mountain, were unusual.

Squaw Valley has had a dramatic change of attitude toward lift safety Kunczynski says, and has two new chairs, "Mainline" and "Olympic Lady," opening Nov. 16. These have not yet been inspected by the Department of Industrial Safety, although some other winter permits have been authorized. Squaw has a total of 25 lifts allowing an amazing capacity of 23,950 skiers per hour. Lift tickets are \$10 a day. ■

Hot baths

Steamy but not seamy

By Ellin Extra



If you've been wearing yourself out on the slopes or at the ice skating rink, why not give those aching muscles and weary bones a break with a massage or steam bath or both? Here is a list of suggested places (strictly legit, of course):

ALAMEDA STEAM BATH: 1001 Santa Clara, Alameda, 523-2344. Open to men and women, every day, noon to midnight, \$4 for private room, \$3 public (men only). Closed temporarily due to fire; should reopen in about six weeks.

ALBANY STEAM BATHS: 1002 Solano, Albany, 525-6262. Tues.-Sat., 11 am to 7 pm, men and women, all private rooms, \$2.50 for bath, \$8 for half-hour massage (no massage later than 6 pm, Wed.-Thurs.; 4 pm, Fri.-Sat.).

BALANCE POINT: 1502 Walnut, Berk., 843-7741. Men and women, Mon.-Sat., 10 am to 9 pm; Sun., noon to 8 pm, \$12 for one-hour massage, \$15 for massage and private sauna. There is a masseur working Sat. eve. and Sun., other times only women.

BERKELEY MASSAGE STUDIO: 1962 University Ave., Berk., 845-5998. Esalen-style massage for men and women, open every day, 10 am to 10 pm, \$15 per hour, \$20 for an hour and a half, hot tub included. (Masseur on call, but only women work regularly.)

BODYCENTRE: 755 Arguello, 752-9976. Men and women, massage only, open Mon.-Fri., 11 am to 7 pm, \$12 per hour.

FINNILA'S FINNISH BATHS: 2284 Market, 621-4838. Open to men and women, Mon.-Sat., 10 am to 10 pm; Sun., 8 am to 2 pm; public bath (separate for men and women), \$1.75 for two hours; private

(may be shared), \$2.25 per person; one hour for bath, one hour for cooling off in dressing room; massage, \$4 for half-hour, \$7.75 per hour.

KABUKI HOT SPRING: 1750 Geary, 922-6000. Open to men and women, every day, noon to midnight, massages from 12:30 to 10:30 pm; massage with private sauna, \$18 per hour; men may have use of public steam room, \$4—with massage, \$15—no time limit; women may take a private sauna between noon and 2 pm or after 9 pm for \$5 per hour.

RITCH STREET HEALTH CLUB: 330 Ritch, 392-3582. Men only (clientele mainly gay). Private rooms, steam and sauna, Jacuzzi pool, health food bar, etc., open 24 hours, Tues. and Thurs., \$3; Mon., Wed., and Sun., \$4, Fri.-Sat., \$5 (eight-hour limit).

YMCA: 2001 Allston Way, Berk., 848-6800. Public sauna for women and public steam room for men, open Mon.-Fri., 9 am to 9:30 pm, Sat. 9 am to 7:30 pm, Sun., 1 to 4:30 pm, \$2 for all day, includes use of pool (open Mon.-Fri., 9 to 10:30 am, 1 to 2 pm and 6 to 8:30 pm; women only, 10:30 am to noon; men only, noon to 1 pm; Sat., 10 am to 2:30 pm, 4 to 7:30 pm, Sun., 1 to 2:30 pm), shower and locker; massage for women, Mon.-Fri., 9 pm, Sat., 9 am to 3 pm, \$4 for half-hour, \$6 hour; massage for men, Mon.-Fri., 4 to 8 pm, same rates.

YMCA: 220 Golden Gate, 885-0460. Public saunas for men and women (separate). Open Mon.-Sat., 9 am to 9:30 pm; Sun., 1 to 4 pm; \$2.25 includes use of pool, shower and locker, no time limit. Massage for men only, \$4 for half-hour. ■

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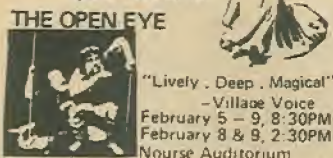
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a major talent!" -NY Times
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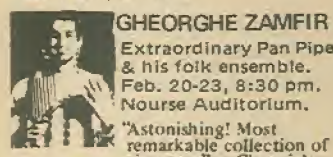
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JOSE LIMON
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January 25 & 26, 2:30PM
Nourse Auditorium



THE OPEN EYE
"Lively... Deep... Magical"
-Village Voice
February 5 - 9, 8:30PM
February 8 & 9, 2:30PM
Nourse Auditorium

ELEO POMARE
DANCE COMPANY
Jan. 29 - Feb. 2, 8:30PM
Feb. 1 & 2, 2:30PM



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| Napa | RIVERPARK | 255-8844 | Campbell | MOFFETT D.I. | 968-1905 |
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DJR Films presents Max Von Sydow - Dominique Sanda in Herman Hesse's "STEPPEWOLF" with Pierre Clementi
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SEQUOIA, Mill Valley -

High December 1

Thursday

Friday

22

HOSE HEELS and an evening of Flamenco and Dance with Los Flacos de la Bahia, 8:30 pm, Fellowship of Unitarians, San Francisco, 234-5624, \$5 students (Nov. 22, and Art Center, Barrett/

PROBARY JAZZ with Paul Martin, piano and steel drum, sax and flute, and Richard Percussion, playing their positions, 8:30 pm, Ch. Berk., 841-0232, \$5 students.

BRKHAGE, pioneer and filmmaker in person, his newest works, 8:30 pm, Cinema, 800 Chestnut, 1514 (Brakhage will Text of Light," one of his films, Nov. 19, 7:30 pm retrospective program 7:30 and 9:30 pm, at the Film Archive, Durant/

R Pan to Never-Never the Pacific Ballet presents holiday program, 8 pm, Aud., Van Ness/McAllister, \$2 under 12 (also Nov. 21, Dec. 5 and 7, Nov. 23, 6, 2 pm).

LIVELY, the sophists of David Nichtern performs along with Yagm., Lion's Share, 60 pm., San Anselmo, (reduced admission 7:30 to 8:30 pm).

S' PENSIONS and Federal Laws," a lecture Slater, US Dept. of Labor Studies SF Comm. College, 7:30 pm.

BOO flutist, G.S. in a concert of classical music, combined lounge, Union, Parnassus/3rd

SONG-cycle, "Die Mullerin," performed by Schreier, 8:30 pm, Theater, Palace of Legion of Lincoln Park, \$4.50 (ticket before the concert, \$5).

info on holiday consult the super

an appetite on the annual t. Tam sponsored by the ate Council of the Youth Hostels, turkey onwards at the Tourist m, 2209 Van Ness, \$6/\$5.50 members.

UL of laughs at "Natu-an improvisational pup, with satirical and canes, 8 pm, Inter-55 Union, 397-6061, \$1/nts.

F FIFTIES talents, ry, Giselle MacKenzie, Robinson and hula p Deann De Luna, on 8:30 pm, Channel 44.

AND PAPPADUMS West Thanksgiving turing Indian and Amer- with sitar music as well jazz for after-dinner pm, Cultural Integra- 2650 Fulton, 648-

"REDEVELOPMENT," a film expose of the changing face of SF, communities vs. developers, with the cooperation of the Western Addition Project Area Comm., Mime Troupe, others, 5:30, 7:30 and 9:30 pm, First Unitarian, Franklin/Geary, 647-1803, \$1.50.

FAVORITE SONS of Champlin and singer/composer/guitarist Paul Pena, 9 pm, Keystone Berk., University/Shattuck, 841-9903.

POWER TRIO, Allen Ginsberg, Gary Snyder and Phillip Whalen, the last reading in this beat series, 7 pm, Trustees' Aud., de Young Museum, GG Park.

JAZZ DANCE with the Rec Russel company, featuring Leni Sloan, 8:30 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, 849-1197, \$3/\$2.50 students.

JUDY GARLAND, brilliant, in "A Star is Born," with James Mason and directed by George Cukor, 7:30 pm, Museum of Art, Van Ness/McAllister, \$1.50/\$1 members, srs., and under 16.

CLEAN CUT Lou Reed, once Long Island's greatest gift to rock and roll, but no guarantees about the latest model, 8 pm, Winterland, Post/Steiner, 788-2828, \$5 adv./\$6 door.

LET 'ER RIP, the "Return of the Barbary Coast," with Stone-ground and The Best of Burlesque, to benefit SF Art Institute Photo Dept., 8:30 pm, Bimbo's, 1025 Columbus, 398-4929, \$4.

PRISONER ART, an exhibition of paintings and photographs by present or former prisoners, First Unitarian Church, Franklin/Geary

"STALAG 17," the WW II prison camp comedy, presented by SF Poverty Theatre, 8:30 pm, 2940 16th St., 626-0343/861-9016, \$3 (Sat, also through Dec. 28).

PREPOSTEROUSLY Romantic Candlelight Concert of Mendelssohn and Schumann with oboe, piano and the Brahms Horn trio, 10 pm, Old First Church, Van Ness/Sacramento, \$1.

29

INDONESIAN FESTIVAL:

Mask drama, 8 pm (Sat., dance and music of Bali, 1 pm, Javanese dance, 4 pm, Javanese shadow play, 8 pm), American Society for Eastern Arts, 2640 College, Berk., 548-7777, \$3/\$2.50 students and members/\$1.50 children (both days, \$7.50, Sat. only, \$5).

BOOGIE DOWN to Broadway, nestled among the fleshpots find the Wild Side West, a fine place to hear women's music, Bebe K'Roche lets loose its funky sounds tonight and tomorrow, 9 pm to 1 am, 720 Broadway, 391-0460, \$1.

WONDER of wonders, it's Stevie so get on your high-heeled sneakers, 8:30 pm Cow Palace, 334-4852, \$7.50-\$5.50.

"CHRISTMAS STAR," a holiday planetarium special, opens today, regular performances every day, 2 pm, Wed., Thurs., Sun., 8 pm, Sat.-Sun., Christmas week, 3:30 pm, Morrison Planetarium, Academy of Sciences, GG Park, 221-5100, \$1/50¢ under 17.

THE BOUNCING BALL, follow it to the finals of the boys and girls table tennis tournament, 1 pm, Kezar Pavilion, Stanyan/Waller, 558-4055.

WEEKEND NOV. 15-17

HYSTERESIS, a women's creative arts group, presents a weekend of new music, video, dance, film and mixed media, lectures, Sat., 10 am to noon, 2-5 pm, Green Lounge, concert of experimental and avant-garde music, Fri.-Sat., 8 pm, Concert Hall, Lone Mountain College, 2800 Turk, 752-7000.

HOME FROM THE RANGE, New Riders of the Purple Sage, Commander Cody and city picker Dave Bromberg, Fri.-Sat., 8 pm, Winterland, Post/Steiner, 788-2828, \$5 adv./\$6 door.

A HUNK OF JUNK and assorted goodies at the Giant Rummage Sale to benefit KPFA, Sat.-Sun., 9 am to 6 pm, 1909 University, Berk., 848-6767, 50¢ (donations of goods and labor welcomed).

TURKEY RAFFLES and hog calling contests are among the events at the second annual Harvest Festival and Country Crafts Market, featuring strolling folk singers, jugglers and storytellers as well as tempting shoofly pies and hot pretzels, Fri., noon to 10 pm; Sat.-Sun., 10 am to 10 pm, Brooks Hall, Civic Center, Hyde/Fulton, \$1.75/50¢ children.

GOLD RUSH DAY benefit dinner with mystery guest, raffles and entertainment, for Golden Gate NOW chapter, Nov. 15, wine bar, 5 to 7 pm; dinner, 7 pm on, 468 Belvedere, 981-4946, \$3.

"LASERIUM," laser-created light show, with images modulated by music, Fri.-Sat., 7:30, 9 and 10:30 pm, Sat.-Sun., 4:45 pm, Morrison Planetarium, GG Park, 221-5100, \$2.

WEEKEND NOV. 22-24

"TO BE YOUNG, Gifted and Black," by Lorraine Hansberry, opens at the Oakland Ensemble Theatre, Fri.-Sat., 8:30 pm; Sun., 2:30 pm, 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 students & srs./\$1.50 children.

IVES/SCHOENBERG Centennial Festival: violin, string trio and piano music, Fri., 8:30 pm; vocal music, Sat., 8:30 pm; organ music, Sun., 4 pm; string quartet and piano sonata, Sun., 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students & srs., \$9/\$7.50 for inclusive festival ticket.

THE ORIGINAL "Thin Man," with William Powell, Myrna Loy and Maureen O'Sullivan with Laurel and Hardy as a maid and millionaire in "Another Fine Mess," Fri., 8 pm; Sat., 2:30 pm, Oakland Museum Theatre, Fallon/10th St., \$1.50/\$1 members.

YOU'LL GET A BANG out of the Gang Band, a fantastic array of country ladies, Fri.-Sat.; also Scat, a local women's band, Sun., 9 pm-1 am, Wild Side West, 720 Broadway, 391-0460, \$1.

HIT THE ROAD, it's the international rod, custom, motorcycle and race car show, with everything imaginable, Fri., 5 to 11 pm; Sat.-Sun., noon to 11 pm, Cow Palace, 334-4852, \$3.75/\$1 under 12.

TIPPLE AND TASTE at the 7th International Wine Tasting Festival to benefit SF Aid to Retarded Children, Sat., 1 to 8 pm; Sun., 1 to 6 pm, St. Mary's Cathedral, Gough/Geary, 566-3022, \$3.

WHAT A DOLL, an exhibition of antique doll houses and their residents, to benefit Children's Hospital Medical Center part-pay program, Fri.-Sun., 11 am to 3:30 pm, South Shore Beach and Tennis Club, 901 Shorepoint, Alameda, 521-3202, \$2/\$1 under 12.

WEEKEND NOV. 29 - DEC. 1

AFRICAN MUSIC and Dance Ensemble of UC Berk., directed by C.K. Ladzekpo, Sat.-Sun., 3 pm, Hearst Court, de Young Museum, by donation.

TOYMAKING FESTIVAL, with a wide assortment of unusual materials, Sat.-Sun. (Dec. 7-8 also), 1 to 4 pm, Special Events Gallery, Univ. Art Museum, Bancroft/College, Berk., 25¢ (under 6 need an adult).

PRE-CHANNUKAH sale of Jewish books and crafts, Sun., noon to 5 pm, House of Love and Prayer, 1456 9th Ave., 731-9507.



"Reflections," oil paintings by Maude Church at Intersection Gallery, SF, through Dec. 10.

Free for All

PUT ON those walkin' shoes for a hike sponsored by Gay Rap and Lavender U., Nov. 17, take 10 am ferry from Pier 43½ to Angel Island.

NO MORE Teacher's Dirty Looks, a workshop for parents, students, secondary school teachers and interested folk on urban school districts and how they work, school/community interaction, sexism, student rights, rights of third world groups, curriculum, etc., sponsored by the American Friends Service Committee High School Program and SF Service Center for Public Education, Nov. 16, 10 am to 4 pm, 2160 Lake, 626-8427 to register, free lunch, follow-up workshop, Dec. 7.

TALK OUT the side of your mouth, a free program in ventriloquism, marionettes and creative dramatics for elementary school children, every Tues., 4 to 4:45 pm, Myth and Magic Factory, First Christian Church, Fairmount/29th St., Oakl., 834-5985.

ON THE BEAT, SF's own free-floating low priest, Allen Ginsberg, reading at Lone Mountain College, Nov. 21, 8:30 pm, Wabe Theatre, 2800 Turk, 752-7000, ext. 293.

POST NO BILLS, but do see the exhibition of "Posters and Society," original posters designed and printed in SF community silkscreen workshops, Nov. 22 through Jan. 19, Museum of Art, Van Ness/McAllister, 863-8800.

RUMMAGE AROUND at the Golden Gate Senior Center annual bazaar and rummage sale, crafts, food, unusual gifts, etc., Nov. 16, 10 am to 5 pm, 37th Ave./Fulton, 558-4952.

HOLIDAY CRAFTS FAIRE, with festivities and refreshments in addition to the goodies, to benefit Camp Unalayaee a non profit wilderness camp for children, Nov. 16-17, 10 am to 5 pm, Lucie Stern Center, 1305 Middlefield, Palo Alto.

POT ART LUCK, bring your own food and drink and get your pick of a free art work, or make your own, Nov. 23-24, Evergrowing Art Center, 497 Belvedere, 661-1278.

PLASTER CAST yourself (faces only), on the new Cloud Hall East Wall, Tues. and Thurs., 10 am to noon, City College of San Francisco, Ocean/Phelan, 587-7272 ext. 114 (bring a towel for your convenience).

BIRD WALK and watch, a four-mile walk through GG Park, Nov. 17, 9 am, Fuchsia Gardens, Stanyan/Hayes (sponsored by the Golden Gate Audubon Society).

ECOLOGY CENTER, open house, with refreshments, displays and films, Nov. 22, 6 to 11 pm, 2179 Allston Way, Berk.

BEAT THE CHEATS, report to the SF Consumer Action Complaint Committee, meets Tues. 10 am, Wed. 7 pm, 312 Sutter, 4th Floor, Tues. 7:30 pm, Park Presidio Methodist Church, Geary/7th Ave.

BOLIVIAN HANDWOVEN MANTAS, by Indians of Incan ancestry, all woven on backstrap looms and shown for the first time in the Bay Area, Nov. 15-Jan. 14, Connoisseur's Gallery, One Embarcadero Center, 989-7676.

TRIP THE LIGHT FANTASTIC with Fred and Ginger, "The Gay Divorcee," Nov. 20 and "Swing Time," Nov. 27, 1:30 and 7 pm, Excelsior Branch Library, 4400 Mission, 558-4798.

THINGS TO COME, a video presentation sponsored by the Calif. Video Resource Project, Nov. 22, 7 pm, Lurie Room, Main Library, Civic Center.

CRAFTY FOLK do their shopping early at Oakland Parks and Recreation Department arts and crafts sale, Nov. 16, 10 am to 3 pm, 7701 Krause Ave., and the Oakland Museum also has a sale, Nov. 22-24, 10 am to 5 pm, 1000 Oak St., 273-3401.

BLACK FILMMAKERS tribute, an exhibition of photographs, bios, etc., from the 1974 Black Film-makers Hall of Fame, Lobby and Foyer, first level, Oakland Museum, 1000 Oak, through Feb. 28, Tues.-Sun., 10 am to 5 pm, 273-3401.

ROLLIE FINGERS, World Series' most valuable player, a special tribute with Godfrey Cambridge, Jimmy Breslin and Rocky Graziano, including lots of action footage, Nov. 24, 7 pm, Channel 44.

BERKELEY WOMEN'S CENTER: Bi-sexual Women's Party, Nov. 16, 8 pm; therapist Betsy Belote on sexual intimacy between male therapists and female clients, Nov. 20, 7:30 pm; Open Poetry Reading, Nov. 22, 8 pm, 2112 Channing Way, 548-4343 (betw. 1 and 7 pm, weekdays).

GET SMASHED (if you're an aluminum, tin or non-bimetal can) and come to Haight-Ashbury Neighborhood Council recycling center, Grattan Schoolyard, Shrader/Alma, second and fourth Saturdays, 9:30 am-2:30 pm (Glass bottles and jars also welcome).

Film

Howard Pearlstein

Scenes from a marriage

Written, produced and directed by Ingmar Bergman, with Liv Ullmann and Erland Josephson.

"In cold hell, in thicket, how/ abstract (as high mind, as not lust, as love is) how/ strong.../ ...how/ strung, how cold/ can a man stay (can men) confronted/ thus?"

Charles Olson, "In Cold Hell, In Thicket"

Perhaps it's best to begin by noting that the hell of Scandinavian mythology does not resemble the flaming inferno spawned by desert-mad visionaries and Mediterranean Christians. It is instead a cold place, a place of ice and frozenness and blue white chill; and grades of ice and warmth play the levels

divorce. Yes, she's told her husband, told him 15 years ago, in fact, and he'd asked that she wait until the children were grown. Now she must save what's left of her life. The marriage which has never known love, not for her husband, not for her children, is costing this vision of the future her senses: her sight and hearing and touch are going. She touches the table saying that she can feel it, but "The sensation is dry and thin." Does she understand that, this counselor of lost women? Yes, she thinks she does.

But it is Johan who makes the exit, pursuing some image of a youth he has not yet achieved, running off with young nookie and leaving a disintegrating wife who understands it not at all. As Liv Ullmann goes mad from the pain, the urge comes to rush to her comfort, to choose this color shadow of a beautiful actress, making the same choice as Johan, opting for the image rather than the reality with which they might live. Bergman



Liv Ullman and Erland Josephson in Bergman's "Scenes From A Marriage," currently at The Stage Door in SF.

between hell, heaven and limbo in this amazingly brief 2 hour and 50 minute moving picture.

With a depth and honesty which shows rather than advocates, Bergman begins immediately with a magazine interviewer asking Johan (Erland Josephson) and Marianne (Liv Ullmann) to talk about their marriage. Although Marianne is obviously playing moon to Johan's sun, some prompting from the interviewer brings her out enough to show that she is not the sort of cartoon one would expect from an American treatment of this subject.

Marianne is a lawyer, a counselor of would-be divorcees. Johan is a psychologist, the cutesy kind who understands graphs and charts and retinal responses: everything except the human mind—a Skinneresque lab-tester who is a stranger to people. They didn't like each other at first, and their love, if it can still be called that, is more a sigh of comfort than a passion of individuals. He was having an affair with a pop star. She was married. Situations changed. "My baby died and I got a divorce," she says, while his affair shattered simultaneously, leaving them totally frozen and looking for a warmer spot. They each love their respective mothers.

"In hell," the Olson poem continues, "it is not easy/ to know the tracteries, the markings," and so it goes with John and Mary, who do not know what they want, cannot see a clear way, are constrained in a marriage which is a product of blindness and not-knowingness, each trying to find the markings or forget that there might be any such things.

The marriage progresses from scene to scene, each one announced by a cream-on-green title ("Panic and Innocence," "The Art of Sweeping Under the Carpet," "The Illiterates"). Marianne finds herself confronted with a possible mirror of her future, a gray-haired woman whom she counsels, who, after 20 years of marriage is seeking a

wisely calls for an intermission at this point, giving us a few minutes to relate to the meat people in our lives.

"but hell now/ is not exterior, is not to be got out of, is/ the coat of your own self, the beasts/ emblazoned on you..."

At least their breakup has allowed some fire amidst their ice, and that flame grows and fails in varied ways throughout the remaining film: Johan returning, looking for a home, an object he can hold, a seduction he is willing to make even at the cost of eating Marianne's soul, the patterns breaking and being retied, the threads of mother-control moving subtly through the chilly tapestry and, through it all, the mutual need, the mutual possession of two people who are basically meager and who must learn to see, to feel their own smallness to achieve a true thawing.

It is not too much to say that there is no American film person who could have possibly created a film of such presence and tenderness, certainly none of the hip-revanchist single-level propagandists of sunny Southern California who dominate our film industry, looking for meaning instead of experience, for snappy endings and morals rather than perception.

The home-grown habit of looking for morals and meaning makes the American versions of this film, "Bob&Carol&Ted&Alice" or "Love Story," shallow scripts which must meet the approval of backers who want to know why and how a film will make money. Not that "Scenes From a Marriage" is in any way obscure or inaccessible for anyone who has at one time or another been involved in human relationships. Bergman is an artist, and strong enough that he does not need smoke-screens and obfuscation for people to understand that this film is in fact that word which is somewhat obscene in our society: Art. Art touches life and makes it fuller. It needn't be unintelligible to the overwhelming majority of the people to do that.■

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Theatre

Irene Oppenheim

Take a giant step

By Louis Peterson, The Black Box Theatre, UC Extension Neighborhood Arts Theatre, 220 Buchanan. Fri. & Sat. 8:30 pm, Nov. 15 & 16, Dec. 6 & 7, Dec. 13 & 14, with a matinee Sun. Dec. 8, 2:30 pm. Adm. \$2/\$1.50 students. Info. 863-5022.

The current Black Box Theatre company's version of Louis Peterson's drama, "Take a Giant Step," is one of those wondrous surprises that occasionally comes along to renew the faith and fortitude of weary drama critics. For this is a superb production, well-acted and beautifully directed. The Black Box group treats Peterson's fragile comic-melodrama with tender intelligence and meticulous craft, creating a stimulating, emotional evening of drama which I can recommend without reservation.

Written in the early 1950's, "Take a Giant Step" is an autobiographical drama concerning the adolescent struggles of a black youth, Spencer Scott, who lives in a stifling New England suburb described by Peterson as "horribly middle-class." Spencer's hard-working, obsequious parents left the slums in search of "a better life for the children." But as their son grows up, they find they've innocently created an untenable situation for him.

Spencer, the only black in the neighborhood, is rejected by his recently sexually conscious pals as a social liability and as a result becomes increasingly isolated and disturbed. His color suddenly makes him unacceptable in the place where he was born and raised, but he finds to his dismay that his carefully nurtured "white" upbringing has alienated him totally from the ghetto blacks he attempts to make contact with.

I first saw "Take a Giant Step" shortly after it opened in New York in 1956. I wasn't overly impressed with the play then and greeted this revival with some apprehensions, but, curiously, Peterson's drama improves with age.

Eighteen years ago, "Take a Giant Step" seemed a modestly funny "slice of life." Now, it is painfully poignant and prophetic. For Peterson (who evidently did not go on to write other plays) has the instinctive vision of the artist. Through the deceptively simple sentimentality of "Take a Giant Step," Peterson demonstrates the necessity for a positive reaffirmation of black identity, as well as his suspicions of the coming thrust toward integration and the seduction of blacks into the sterile, costly "security" of the middle classes.

Fortunately, "Take a Giant Step" is no polemic. Peterson does succumb at times to the lure of preachy pedanticism, but his fine sense of ironic humor consistently rescues him. While his characters are almost stereotypes caught in cliché situations, Peterson is aware of this fact and cleverly manages affectionately to mock his own creations. They are stereotypes but have their own unique characteristics, such as the ebullient prostitute Poppy, who continually dreams of umbrellas, or Spencer's kindly old grandma, who, when confronted with the fact that a neighbor doesn't like "colored people," sincerely counters, "Well, I don't like Polish people. . . Never have, never will. . . Sometimes I think Hitler was right."

Ultimately, the success of the Black Box's "Take a Giant Step" is due to the excellence of Theresa George's direction. Peterson's play is somewhat dated and has a number of weak sections; in less skilled hands the drama could easily become a parody. But George carefully creates believability through her use of timing and

nuance, and this production has an exceptionally detailed dramatic texture. The gestures are right, the jokes savored but not exploited, voice inflection is good, allowing some of Peterson's corniest lines to come out sounding appropriate and true for the characters speaking them.

Compliments also to Keith St. Clare for his solid, imaginative set, a very positive addition to the proceedings, and to the large cast, who all give extremely fine performances. Particular plaudits to Robert B. Fisher, who as Spencer, perfectly captures the agonized cantankerous state of adolescence; Priscilla Bates as Spencer's wise, irascible grandmother; and the lively trio of cheerful, blackmailing prostitutes, Violet, Poppy and Rose, played by Charita Billingsley, Dorothy Redmond and Yvonne Johnson.

The Black Box Theatre, Inc., is a multiracial community company based in the Western Addition and Haight-Ashbury. Since their inception two years ago, they've performed an impressive variety of plays ranging from "X," by San Francisco playwright Buriel Clay II, to Jean Genet's "Deathwatch." The group presently includes 20 professional actors, four resident directors and a technical crew of ten.

The maids

By Jean Genet, The Intersection Theatre, 756 Union. Fri. 8:30 pm, Sat. 7:30 and 10 pm, Sun. 5 pm through Nov. 30. \$3.50 Gen. \$2.50 Student. Info. 824-7953.



Cecily Yahya (top) and Ruth Ward in Genet's "The Maids."

The French playwright Jean Genet has made a career out of poetically scraping the bruised skins and souls of society's outcasts. It's a vocation that began with his 1947 creation, "The Maids," a short work now playing at the Intersection Theatre.

The two major protagonists of "The Maids," Solange and Claire, have spent years of degrading servitude in

the home of an effete bourgeois couple. Through their daily routine of petty humiliations the women have lost any sense of dignity and identity. They are reduced to creating violent fantasies in which each takes turn playing the cruelly autocratic "Madame," a ritual that always leads to the imagined murder of their oppressor and their own subsequent incarceration. For Solange and Claire, the life of a jailed criminal appears to offer more freedom and recognition than a slow death of anonymous deterioration.

This current version of "The Maids" is very good, well directed by Robert Kippur and acted with conviction and power by Ruth Ward and Cecily Yahya as the maids and Carolyn Gillespie as "Madame." But the production virtues fail to make Genet's work particularly palatable. Intellectually Genet is fascinating, but as a dramatist he's indulgently verbose, and his macabre visions are peopled with maimed, humorless, neurotic characters who don't make for very empathetic company. "The Maids" provides an evening of masochistic entertainment, and personally I'd rather stay home and curl up with my whip.

Romeo and Juliet

By Shakespeare, The Pub Theatre, at the Opera Variet Theatre, 3944 Balboa. Fri. through Sun. Nov. 15-Dec. 22, 8 pm. \$3.50-\$4.50. \$2.50 Students and Seniors. Info. 752-4360 or (one hour before performance) 566-8805.

The Pub Theatre's current production of "Romeo and Juliet" may furnish a once-in-a-lifetime opportunity to see Romeo seize a pistol and shoot the belligerent Tybalt, but this bit of distracting esoterica doesn't suffice to save the night, and anyone with the remotest affection for Shakespeare's drama should stay away.

A new group, the Pub Theatre was founded by Arthur C. Stubbs (who directs "Romeo and Juliet") and claims to be "the professional resident company for Haight-Ashbury Neighborhood Council," but there is little professionalism demonstrated in their nascent venture.

Stubbs, making a feeble grope at originality, sets his "Romeo and Juliet" during the Civil War (black Romeo, white Juliet). But not only is the racial concept of R&J hackneyed, it doesn't work. To imply that the feud between the Montagues and Capulets is based on skin color riddles the play with discrepancies. Shakespeare's Romeo and his pals, for example, crash the Capulet's party incognito, hardly a possibility in an atmosphere of high racial tension.

Compounding his problems, Stubbs costumes the Pub group in a combination of 19th-century gowns augmented by some incongruous contemporary additions (such as Romeo's 1950s trousers with a nifty back buckle) and has them brandishing an equally eclectic collection of weapons while they attempt to spout Elizabethan English. None of it makes any dramatic sense. The large cast (26 actors) is not without talent, but there's little they can do to salvage the play. Stubbs' direction is simply stupid, and it's painful to watch performers struggling to put life and grace into this ill-conceived project.

My gratitude to Andy Foster as the passionate Mercutio, Linda Ruth as Juliet's nurse, Benny Jurand as Romeo's friend Benvolio and to Kermit Samples and Suzanne Perisho, who, though not very comfortable in their roles, play Romeo and Juliet with an admirable intensity. These five players almost make the evening bearable. ■

MINI-PORN By Merrill Shindler

Is that a pickle in your pocket?

Pornography reminds us of the fellow who just loved scrod. And hearing that the best scrod in the world was cooked in Boston, one rainy East Coast night he found himself in the Boston Airport not quite sure where to go. Deciding that his best course would be to ask a cab driver he hailed a hack and once inside asked the cabbie, "Say, buddy, do you know where I can get scrod?" The driver turned around with a look of total amazement on his face and said, "Pal, I've been pushing a cab for 20 years, and that's the first time anyone ever asked me in the future pluperfect subjunctive!"

The point is that you never quite get what you want.

Take the new Mitchell Brothers films, the series entitled "Ultra-Kore," which just opened at the O'Farrell Theatre. Out in the lobby on opening night was a long table spread with frankfurters, pickles, carrots, a huge baloney and such Freudian appurtenances (no doughnuts, though; now that's sexism), served up to an ultra-kinky crowd of porno-queens and sleek young men with what appeared to be toilet paper rolls stuffed into their pants, with entertainment provided by an incredibly bewildered-looking mariachi band, apparently plucked off the streets of Guadalajara and whizzed into what must have passed for a bad case of mescal DTs. The whole affair was very much a turn-on, a real green light to testosterone production.

Until, with half-drunk bottle of champagne clutched under our arm, we staggered into the theatre for the films—plural because "Ultra-Kore" is a series of 10-15 minute shorts. Up on the screen was a ten-foot-long member being felled by a mouth the size of an army

soup pot. It looked like a high school physics lecture on the operation of the internal combustion engine. Both insistent and incessant, the film (and the actors) ground on until a sort of numbness, a definite anti-eroticism, arose in us, driving us beyond even pleasantly perverse voyeurism.

The giant organs and sailor's knots of hair on the screen became disembodied abstractions, with human connections only hinted at, especially when a budding starlet, recognized by friends in the audience, received a round of applause for an especially good swiving.

Left limper than yesterday's spaghetti after sitting through "Hot Nazis," with music by Mike Bloomfield, "Night Flight to LA," "Hotel Albatross," "Cat Burglar Meets the Nuns," and "Sheila and the Nuns," we stumbled into the foggy night of Polk Street, feeling that pornography is to eroticism what McDonald's is to hamburgers—appealing until you take that emulsified first bite. ■

Artists unite!

Bay Area artists fight for their rights

By Carol Hagen

The mystique of San Francisco as the home of a lively and productive artistic community has somehow endured through the years despite the almost total lack of visible manifestation. Artists there were, but they went to New York or Los Angeles to sell their works. Galleries were plentiful, but they came and went with depressing frequency. The big museums, the downtown corporations, City Hall—all were anxious to project the image of SF as a haven for artists, but no one was interested in doing anything about it.

The scene is changing. Murals sprout on walls all over the city—a sign of artistic as well as political vigor. The City has an innovative Neighborhood Arts Program; an Art Enrichment Program reserves 2% of the construction costs of new municipal facilities for acquiring works of art to be housed in the buildings. As part of the program, local artists are receiving more than \$250,000 in commissions for art at SF General Hospital.

The museums have started to respond: the current sculpture show at the Oakland Museum displays an imaginative approach to bringing art to the people. The museum commissioned eight new pieces by regional sculptors. It also installed an ambitious collection of 53 sculptures, some at the museum, some scattered throughout the city of Oakland.

Here in SF, the Art Institute is emphasizing a continuing series of solo shows by under-recognized Bay Area artists. The SF Museum of Art's Society for the Encouragement of Contemporary Art (SECA) provides financial assistance to artists "whose work has not yet been widely exhibited or accorded substantial recognition." Since 1967, SECA has given an annual cash award and an exhibition at the SF Museum of Art.

And most important, artists themselves are coming together to press for their economic and legal rights. The Northern California chapter of Artists' Equity Association (1426 18th St., SF) was formed to provide artists with the information and machinery to break out of their traditional second-class status. "Artists today want their rights," says Leith Johnson, local AEA president, "They have realized that power and a respected voice lies in the banding together for common goals."

Johnson's group is working to increase state funds for museums, exhibitions and art education associations, to secure state income tax deductions for Californians who purchase art from living California artists, to free artists from inequitable taxation based on arbitrary valuations of unsold works and to provide a minimum 40% representation of artists on the California Arts Commission and on municipal art boards.

Members of Artists' Equity have also been instru-



'If the City of San Francisco, plagued as it is by deficits, can set aside 2% of building construction costs for acquiring art, surely corporations could match, let alone improve on that example.'

Graphic adapted from a poster by Arlene Goldbard

mental in forming Volunteer Lawyers for the Arts (VLA) to provide artists with low-cost legal help.

Across the Bay, the nonprofit Center for the Visual Arts (1615 Broadway, Oakl.) was formed to "get the artist and the public together so that the public will become aware of the importance of the artist to the community," says director Lorenzo Durham. They are pressing for more programs to place artists in the Oakland public schools, besides maintaining a resource and referral service for member artists. "The only way to be meaningful," Durham says, "is to get the information out to the artist."

There is still a long way to go. The artists won one victory with the passage of a bill by Assemblyman Arlen Gregorio of San Mateo that establishes legislative committee to hold hearings on improving the state's support for the arts. But Gov. Reagan vetoed Gregorio's effort to up the budget of the California Arts Commission from \$1 million to \$2 million for 1974-75 (compare that to New York State's \$35.5 million). Another Reagan veto torpedoed Gregorio's attempt to require that seven of the 15 Arts Commission members be connected with the arts rather than the wealthy patrons and collectors who dominate the Commission now.

San Francisco has shown a similarly ambiguous approach to its artists. On one hand we have the Neighborhood Arts Program and the 2% slice of the municipal construction pie, but on the other hand the City seems determined to evict its artists from every available cheap studio space.

The campaign against the Goodman Building artists is just one of many: other communal groups like Project One or Project Artaud have been told to make costly improvements or leave their warehouses; in the northern waterfront area, numerous old industrial buildings with spacious studios are being bulldozed for development while artists scramble for low-cost work space.

The battle goes on with the galleries, too. A group of SF gallery owners, long known for their in-fighting, has gathered together under the banner of the SF Art Dealers' Association and showed their good intentions by devoting the entire month of August to showing works by artists previously unexposed in the Bay Area. Currently, however, only one gallery in the City, the Lucien Labaudt Gallery, 1407 Gough, has a policy of "first-only" showings. A permanent program of one group show of new, unexposed artists each month in a member gallery would be an invaluable boost to local artists and would give the community a chance to know more about its local talent.

The biggest disappointment so far is the huge corporations who frequently sponsor exhibitions in their lobbies but who are unwilling to spend any money on local artists. "Basically, their attitude is to put a print on the wall to keep the employees happy," says Harriet Rinehart, art consultant to several big companies. Standard Oil and Crown Zellerbach have no formal policy for art acquisition. Transamerica and Bank of America ballyhoo their exhibitions—but the shiny sculpture in the B of A Plaza came from Japan. "If the City of San Francisco, plagued as it is by deficits, can set aside 2% of building construction costs for acquiring art," Rinehart says, "surely corporations could match, let alone improve on that example." ■

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EVENTS

NOVEMBER 15 THROUGH 30

By Nancy Dunn

ART

Diane Arbus, 125 portrait photographs, Nov. 19-Dec. 30, University Art Museum, Berk., 11 am-5 pm, Tues.-Sat., 642-1438.

"Art and the Law," or even Artists Have Rights," SF atty. Howard Nemerovski speaks on copyrighting, contracts and tax problems, Nov. 14, 7 pm, SF Museum of Art, Van Ness/McAllister, 863-8800, free.

Max Beckman, original graphics, dry point etchings, Nov. 25-Jan 11, Three Dimensions 3167 College Ave., Berk., Mon.-Sat. 10 am-6 pm, Tues. and Thurs. 10 am-10 pm, 653-2023.

Caftan construction workshop, Nov. 16, 10 am, D.W. Martin Handwoven Fabrics, 1502 Walnut/Vine, Berk., call 848-4500 for reservations, free.

Adele Chase, paintings, Nov. 19-Dec. 20, Athena Gallery, 3421 Grand Ave., 465-5088, 10-5 Tues.-Sat., noon-5 pm, Sat., 465-5088.

Maude Church, "Reflections," oil paintings, Nov. 10-Dec. 10, Intersection, 756 Union, 397-6061.

Phyllis Ciment, relief prints, through Nov. 30, Upper Market Street Gallery, 735 Harrison, 543-8344, Tues.-Sat. noon-5 pm.

Communicating Arts, best of Northern California advertising art, through Nov. 27, 10 am-4 pm Mon.-Fri., 1-4 pm Sat., Syntax Gallery, 3401 Hillview Ave. Palo Alto, 855-5525.

Michael Dailey, recent paintings, through Nov. 29, William Sawyer Gallery, 3045 Clay, 921-1600.

Rafael Ferrer, drawings, constructions and prints, through Nov. 30, Phoenix Gallery, 257 Grant Ave., 11 am-6 pm Tues.-Sat., 982-2171.

"How to Survive in Emeryville: Thoughts on Sculpture, Invention, Non-sublimation and Thwarting the Censors," William Clark discusses his work in slide/talk, Nov. 21, 1 pm, University Art Museum Theatre, 2625 Durant, Berk., free.

Forum on Art: East and West, Gregory Battcock, editor of Arts Magazine, Nov. 20, 5:30 pm, SF Creative Arts, Rm. 221; Nov. 21, 8 pm, SF Museum of Art Aud., 863-8800.

"Gebbeh," South Persian tribal

weaving, through Dec., Textile Galleries, 1741-43 Solano Ave., Berk., Mon.-Sat., 10 am-5:30 pm, 524-7600.

Hand-crafted ceramics by Shirley Jew and Franklin Jew, through Nov. 29, 2-6 pm, Mon.-Fri., Canessa Gallery, 708 Montgomery.

Icepick, crude arts and artifacts by Violet Ray, through Jan. 1, 1415 Grant, noon-6 pm, Tues.-Sun., 982-6760.

Images without Credentials, the camera work of Walter Chappell, through Nov. 30, Lamkin Camera-work Gallery, Fair-Anselm Center, Center Blvd., Fairfax, Fri.-Mon. noon-6 pm, Thurs. noon-9 pm; also, slideshow and lecture by Walter Chappell, Nov. 15, 8 pm, same place, \$1/members free.

Kirsten Hutchinson's drawings and paintings, through Dec. 1, Room of Our Own Gallery, Berk. Public Library, Shattuck/Kittredge, Thurs.-Sat. noon-4 pm, Thurs. eve. 7-9 pm, Sun. 1-5 pm.

Matta-Works on Paper, etchings and originals by Roberto S. Matta from 1937-1973, through Nov. 30, European Gallery, 3450 Sacramento, Tues.-Sat. 11 am-6 pm.

Robert McChesney, 40 year retrospective, through Nov. 23, SF Art Commission Gallery, 165 Grove, Mon.-Fri. 10 am-5 pm.

Bert Oldham, recent serigraphs, through Nov. 30, Graphics Gallery, 1 Embarcadero Center, 989-7676.

Cornelia Schulz, one woman exhibition of acrylic paintings, Nov. 17-Dec. 15, Mills College Art Gallery, Oakl., Wed.-Sun. noon-4 pm.

Joe Bernal Ramos, photographs presented as part of 9th Annual Raza Hispanidad Festival, Nov. 20-Dec. 14, Eureka Valley Branch Library, 3555 16th St., 626-1132.

San Francisco: A City Planner's View, 70 large-scale photographs by Allan B. Jacobs, SF director of city planning, through Jan. 5, de Young Museum, GG Park, 558-3598, 10 am-5 pm.

Barbara Showcraft's fiber sculpture, Nov. 17-Dec. 15, Mills College Art Gallery, Oakl., Wed.-Sun. noon-4 pm.

Two Women: Two Artists, Meryl Smith and S. DeRenne Coerr, photo-serigraphs and works on paper, through Nov. 29, Print-makers' Gallery, 6253 California/



"We Are The Wall Itself," serigraph exhibition at Judah L. Magnes Museum, Berk.

25th Ave., Sat.-Sun. 1-5 pm, weekdays by appointment, 386-9524.

"We are the Wall Itself," serigraphs and writings by Barbara Garvey and Al Garvey, Nov. 24-Jan. 3, Judah L. Magnes Memorial

Museum, 2911 Russell, Berk., 849-2710, Sun.-Fri., 10 am-4 pm.

Don Williams, paintings and charcoal drawings, through Nov. 30, Upper Market St. Gallery, 735 Harrison, noon-5 pm, Tues.-Sat., 543-8344.

MUSIC - DANCE

Chitresh Das, Kathak dance and company, North Indian Music presented by Ali Akbar College of Music, Nov. 15, 8 pm, San Rafael Improvement Club, 5th/H St.; San Rafael, 454-6264, \$3.

Candlelight Chamber Series by the SF Conservatory Players: An Evening for the Baroque Buff, Telemann and Bach, Nov. 15; A Preposterously Romantic Evening, Mendelssohn, Schumann and Brahms, Nov. 22; Even More Outrageously Romantic, with violinist Paul Hersh, Schumann and Loeffler, Nov. 29, all 10 pm,

dessert reception by donation afterward, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Live opera broadcast on KKH (1550 AM, 95.7 FM), "Otello," Nov. 15; "Don Giovanni," Nov. 22; "The Daughter of the Regiment," Nov. 26; "Luisa Miller," Nov. 29, all 7:50 pm.

1750 Arch Street: Julian White plays Ives's 2nd Piano Sonata, Nov. 15; operatic duos with soprano Geraldine Reicher and tenor Timothy Michaels, Nov. 16; flute and piano recital with Alexandra

Hawley on flute and pianist Robert Hagopian, Nov. 17; contemporary jazz, Andy Narell, Nel Martin, Glen Cronkhite and Richard Waters play their own compositions, Nov. 21; pianist Lynn Schugren performs Beethoven, Brahms and Chopin, Nov. 29; keyboard music of Barry Taxman performed by pianist Jeanne Stark and harpsichordist Sanford Schneider, Nov. 30, all 8:30 pm, 1750 Arch St., Berk., 841-0232, \$2.50/\$2 students.

Nova Vista Symphony Orchestra, Nov. 15, 8 pm, Dvorak's Scherzo Capriccios and Mahler's Kindertotenlieder, De Anza College Flint Center, Stevens Creek Blvd./Stelling, Cupertino, (408)257-9555, \$2/\$1 senior citizens.

San Jose Symphony opens its 114th Season with pianist Andre Watts featured in Brahms Concerto No. 2 in B-flat Major, plus Beethoven's Overture to "Prometheus" and Bartok's Concerto for Orchestra, Nov. 15, Paramount Theatre, 2025 Broadway, Oakl., 465-6400;

Continued on next page

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Continued from previous page

Nov. 16, De Anza College Flint Center, Cupertino, tickets, San Jose Box Office (408)246-1160 and Peninsula Box Office, 941-3100, \$6.50-\$8.50.

American Society for Eastern Arts: Rod puppets of West Java with gamelan orchestra, Nov. 15; South Indian dance, Nov. 19; South Indian vocal music, Nov. 26; Mask drama of West Java with gamelan orchestra, Nov. 29; All-night Javanese wayang kulit (shadow play) with gamelan orchestra, Nov. 30, all 8 pm, Center for World Music, 2640 College Ave., Berk., 548-7777, \$3/\$2.50 students and members/\$1.50 children.

Back to Bach, SF Fall Symphony concert series of vocal and instrumental music composed by members of the Bach family; Nov. 15, concert includes J.S. Bach's Violin Concerto in E Major and J.C. Bach's Sinfonia in G Minor; Nov. 19, W. F. Bach's Double Concerto for Two Harpsichords and Orchestra, J.C. Bach's Sinfonia for Double Orchestra in E Major and others; Nov. 21, motets by J. Christoph Bach and J. M. Bach, plus J.S. Bach's Suite No. 2 in B Minor and C.P.E. Bach's Magnificat for Soprano, Alto, Tenor, Bass, Chorus and Orchestra, all 8 pm, Palace of Fine Arts, Bay/Lyon, 626-8345, \$4-\$7.

Winterland: New Riders of the Purple Sage, Commander Cody and David Bromberg, Nov. 15-16; Link Wray, Nimbus and Yesterday and Today, Nov. 19; Lou Reed and Hall and Oates, Nov. 22; Jefferson Starship and Little Feat, Nov. 23-24; Earthquake, Grayson Street and Soundhole, Nov. 26; Fleetwood Mac, Eric Burdon and The Animals, Dec. 1, all 8 pm, Ticketron 788-2828, \$6/\$5 advance; Tues. nights Sounds of the City \$2.50/\$2 advance.

Vol Quitzow Dance Company offers two evening programs including Vol Quitzow's "Treatise on the History of Civilization" and Ann Quitzow's "Metamorphosis," Nov. 15-16, 8:15 pm,

Live Oak Theatre, 1275 Walnut, Berk., 841-5580, donation.

Women Artist Series: Israeli pianist Ilana Vared, Nov. 16, 8 pm program includes Wanderer and Fantasy in C Major by Schubert and Chopin's Sonata in B Minor; Veterans' Aud., Van Ness/McAllister; Deborah Minkin performs Elizabethan, Belgian and Italian music with Renaissance lute and German works on the Baroque lute, Nov. 23, 8 pm, Nourse Aud., Hayes/Franklin, 921-0611, \$3.50, \$5, \$6.50.

French piano music performed by Maria Cisyk, Nov. 16 and 17, 3 pm, Legion of Honor, Lincoln Park, 558-2881, free.

Operatic arias and duets from Mozart to Menotti by Harriet Page and James C. Page, accompanied by Roslyn Frantz, Nov. 16, 8 pm, Community Music Center, 544 Capp/21st St., 647-6015, donation.

Brujeria, improvisational music quintet, Nov. 17, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-5580, donation.

Isadora Duncan, studio recitals with commentary by Mignon Garland; Nov. 17 program includes poetic tribute to Isadora by seven American poets including Edna St. Vincent Millay and Louis Untermeyer; Nov. 24, discussion of the dancer's bicentennial significance as world-renowned American woman artist, 5 pm, 50 Oak St. at Van Ness/Market, 863-7365, \$4/\$3 students.

Julian White performs on piano Nov. 17, 8 pm, First Unitarian Church of Berkeley, 1 Lawson Rd., Kensington, 525-0302, \$2.50.

Westwind Ensemble presents An Evening of Twentieth Century Chamber Music including works by Walter Piston, Charles Maxwell and Helmut Eder, Nov. 17, 7:30 pm, Dominican College, 1492 Grand Ave., San Rafael, 457-4440 ext. 236, \$1.75/\$1.50 children.

Schubert, Liszt, Mozart & Debussy performed by Michael Moore, Nov. 18, 8 pm, Main Theatre, Lone Mountain College, 2800 Turk, 752-7000, free

Duets by violinist Daniel Kobialka

and pianist Machiko Kobialka, Nov. 19, 8 pm, Community Music Center, 544 Capp/21st St., \$2 suggested donation (50¢ minimum), 647-6015.

Classical guitar works by Sor, Dowland, Ponce and others performed by Leo Collignon, Nov. 20, 7:30 pm, Merced Branch Library, 155 Winston, free.

Tenor Peter Schreier sings Schubert's "Die schöne Müllerin," Nov. 21, 8:30 pm, Little Theatre in the Legion of Honor (dinner served before concert in the Porcelain Room), 221-1232, \$4.50/\$9.50 with dinner.

Berkeley Chamber Orchestra, Nov. 21, 8 pm, program includes Debussy's Sarabande, and Mozart's 40th Symphony, St. Mark's Episcopal Church, Bancroft/Ellsworth, Berk., \$2 at the door; Nov. 24, 3:30 pm, First Presbyterian Church, 35th Ave./Sloat, \$2.50.

SF Fol de Roi, operatic variety show emceed by Hermione Gingo, followed by dancing, 8:30 pm, Nov. 21, Civic Aud., \$2-\$7, order by mail from Opera House Box Office, Van Ness/Grove, SF 94102.

Sha-Na-Na, Nov. 21, 8:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 364-2650 or 982-6550, \$4.50, \$5.50, \$6.50.

Contra Costa Symphony with flutist Jeanni Boyd performs Pergolesi's Concerto for Flute, Bach's Suite No. 3 for Orchestra and others, Nov. 22, 8 pm, First Presbyterian Church, 3415 Barrett Ave., Richmond and Nov. 23, 8 pm, Trinity Methodist Church, Dana/Durant, Berk., 233-1466.

Soprano Margot Power sings all French recital, Nov. 23-24, 3 pm, Little Theatre in the Legion of Honor, Lincoln Park, 558-3598, donation.

Sufi Choir, Nov. 23, 8 pm, Dinkelspiel Aud., Stanford University, 497-4317, \$3/\$2.50 students.

SF Conservatory of Music string orchestra offers Dvorak, Handel and Mozart, Nov. 24, 3 pm, Old First Presbyterian Church, Van Ness/Sacramento, free.

Master Sinfonia Chamber Orchestra with guitarist Frederic Thrane, Nov. 24, 8 pm, program includes Prokofiev's Classical Symphony and Hugo Wolf's Italian Serenade, Foothill College Theatre, El Monte Rd./Interstate 280, Los Altos Hills, \$2.

Villa-Lobos Quintet and Stravinsky's Pastorale performed by musicians from the SF Conservatory of Music, Nov. 27, 8 pm, Palace of Fine Arts, Bay/Lyon, 563-7337, 25¢.

Get in the act with Berk. Community Chorus and Orchestra, now preparing for Dec. 15 performance of Handel's Messiah, Chorus meets Mon., Wed., 7-10 pm, Rm. A201, Berk. High School; orchestra meets Tues. and Thurs., same time and place. □

er Aud., UC Berk., 642-2561, \$1.25.

Canyon Cinema: Stan Brakhage in person presents the premiere of 10 new works, including "Aquarian," "Sol" and "Text of Light," Nov. 21; 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.50/\$1 members.

Cinematheque: Jean Renoir and His Influence: Visconti's "La Terra Trema," Nov. 18, 7:30 pm; Wyler's "The Best Years of Our Lives," Nov. 20, 12:30 pm; Satyajit Ray's "Days and Nights in the Forest," Nov. 25, 7:30 pm; Jean Renoir's "Elena and Men" with Ingrid Bergman, Nov. 27, 12:30 pm, McKenna Theatre, School of Creative Arts, SF State, 1600 Holloway, 269-1629, \$1 eve./others free.

College of Alameda: Satyajit Ray's "Charulata or the Lonely Wife," Nov. 19; "The Decameron," Nov. 26, 7:30 pm, Bldg. F, College of Alameda, 555 Atlantic Ave., Alameda, free.

College of Marin: Chaplin's "Modern Times," Nov. 15; James Dean in "East of Eden," Nov. 19; "Jules and Jim," Stanley Eichelbaum presents Truffaut's film, Nov. 21; "Limelight," by Charlie Chaplin, Nov. 22; Marilyn Monroe's last finished film, "The Misfits," Nov. 26, all 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2 ("Jules and Jim," \$2.50).

"The Dybbuk," Polish film in Yiddish dialogue, English subtitles, Nov. 16, 7:30 pm, Fellowship Hall, Peninsula Temple Beth El, 1700 Alameda de las Pugas, San Mateo.

Films at the Gallery: Marx Brothers in "Horsefeathers" and four Betty Boops including "Dizzy Dishes" and "Snow White" with Cab Calloway, Nov. 17; Katharine Hepburn in "Long Day's Journey into Night," Dec. 1, about 7:30 pm, Periwinkle Art Gallery, 1227 Danmann, Pedro Point, Pacifica, 359-5230, \$1.50.

"A Film about Self-Health," benefit showing for SF Women's

MOVIES

Avenue Photoplay: Greta Garbo in "Love," and "Saratoga" with Clark Gable, Jean Harlow and Lionel Barrymore, Nov. 15; "The Monster" with Lon Chaney and "Going Hollywood" with Bing Crosby and Marion Davies, Nov. 22; "Sunrise" and Robert Benchley short, "Crime Control," Nov. 29, 2650 San Bruno Ave., 468-2636, mighty Wurliitzer organ concert 8 pm, films, 8:30, \$2.

Benefit for the Center for Folk Art and Contemporary Crafts: "In the Land of the War Canoes," Kwakiutl Indian life filmed in 1914, Nov. 16, 8 pm, Olney Hall, College of Marin, Kentfield, 775-7609, \$2/\$1.50 students.

Berkeley Film Group, weekly discussion of film and film theory, Wed. 7:30 pm, Pacific Film Archive, 2625 Durant, Berk., more information 845-3443 (eves. and weekends).

CAL Films: Jean Renoir's "Le Petit Theatre de Jean Renoir," Nov. 19; "Blazing Saddles," Nov. 26, 7 and 9:30 pm, Wheel-

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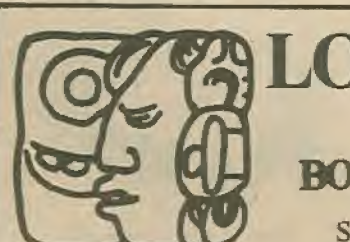
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Health Center, with discussion afterwards, Nov. 8, 8 pm, Community Crossroads, 1499 Potrero/Army, \$1.50.

Foothill College: "The Magic Christian," Nov. 22, 8:30 pm, Appreciation Hall, Los Altos Hills, 948-8590, \$1.50/50¢ students.

Gateway: "Casablanca" and "Passage to Marseille," through Nov. 19; "Lawrence of Arabia" and "Women in Love," Nov. 20-26; "Camille" and "Naughty Marietta," Nov. 27-Dec. 3, 215 Jackson/Battery, GA 1-3353, \$2.50/\$2 with discount card (\$1 good for one year).

Hollywood on Hollywood series: King Vidor in person with his film, "Show People," Nov. 15, 7:30 pm, \$2; "What Price Hollywood?" Nov. 17, 2 pm, \$1; "Sullivan's Travels," Nov. 19, 7:30 pm, \$1.50; "A Star is Born," Nov. 22, 7:30 pm, \$1.50; "Ella Cinders," and "The Last Command," Nov. 24, 2 pm, \$1; "The Bad and the Beautiful," Nov. 26, 7:30 pm, \$1.50, SF Art Museum, Van Ness/McAllister, 863-8800.

Intersection: Marlene Dietrich in "The Blue Angel" and "Rancho Notorious," plus four Betty Boops and a Marilyn Monroe newsreel, Nov. 17; 756 Union, 397-6061, \$1 donation.

Kokusai: "Zatoichi on the Road" and "Woman Gambler's Trap," Nov. 13 through Nov. 19; "The Demon Woman Killer" and "Castle Orgies," Nov. 20-26; "The Bodyguard's Revenge" and "Rat Kid Jirokichi," Nov. 27-Dec. 3, 1700 Post, 563-1400, \$3.

Liberation School: "Black Girl," Nov. 16, 7:30 and 9:30 pm; "Free People of Guinea Bissau," Nov. 23, 8 pm, 2323 Market, 863-1945, \$1 donation.

Marx Brothers series at UC Berk.: "Horsefeathers," and W.C. Fields' "The Pharmacist," Nov. 21; "Duck Soup" and W.C. Fields' "The Fatal Glass of Beer," Nov. 27, 7 and 9:30 pm, 155 Dwinelle Hall, 642-2561, \$1.25.

Masters of the Modern Film: Fel-

lini's "La Strada," Nov. 21, 10:30 pm, Laney College Forum, 10th/Fallon, Oakl., 843-5740, free.

Merritt College: "The Human Condition" (part three of Kobayashi's trilogy) and Marcello Mastroianni in "The Man with the Balloons," Nov. 21, 7 pm, Student Center, Bldg. R, 12500 College Dr., Oakl., free.

Midnight Movies: eight hot shorts, including "Marilyn Monroe: All the Glory and Sadness," "Alice Cooper in Concert" and "Five Times Marilyn," Nov. 16; Andy Warhol's "Flesh," Cheech and Chong's "Basketball Jones" and "Betty Boop and Bimbo," Nov. 23; The Dirty Old Man Film Festival, Nov. 30, with "Twitchy" by "Naughty Nurse," "On the Beach," "Betty Boop's Kerchoo" and five more, midnight, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

Pacific Film Archive: "The Chase" by Arthur Penn, Nov. 15, 7 and 9:30 pm; Japanese Films of the Fifties and Sixties, Nov. 16, "The Insect Woman," 4:30 and 8:25, and "The Affair," 6:40 and 10:30; "The Idiot," 4:15 and 9 pm, and "Utamaro and His Five Women," 2:30 and 7:15 pm, Nov. 17; "Mouchette," and "This Man is Not Dying of Thirst," 7:30 and 9:30 pm, Nov. 18; Stan Brakhage in person presents "Text of Light," Nov. 19, 7:30 pm; Hakan Dahlstrom in person presents three recent shorts including "The Dandruff of Metals," Nov. 19, 9:30 pm; "Salvatore Giuliano," Nov. 20, 7:30 pm; "Memories of Underdevelopment," Nov. 20, 9:45 pm; Jane Fonda in person presents "Introduction to the Enemy," filmed in Vietnam by Haskell Wexler, Nov. 20, 7:30 and 9:30 pm; (\$2, on sale Nov. 14); Japanese Films of the Fifties and Sixties, Nov. 21, "Ballad of Narayama," 7:30 and "The Old Women's Paradise," 9:30 pm; Stan Brakhage in person with 20-year survey of his short films, Nov. 22, 7:30 and 9:30 pm; Japanese Films of the Fifties and Sixties, Nov. 23, "A Full Life," 4:30 and 8:15 pm and



"Girl with Lady's Hat," one of 125 photographs by Diane Arbus at University Art Museum, Berkeley.

"Diary of A Shinjuku Burglar," 6:30 and 10:15 pm; "The Quiet American," Nov. 24, 4:30 and 8:15 pm; "Le Petit Soldat," Nov. 24, 6:40 and 10:25 pm; The Films of Peter Kubelka, with Kubelka in person, Nov. 25, 7:30 pm; "Even Dwarfs Started Small," and "A Movie," Nov. 25, 9:30 pm; "Au Hazard Balthazar" and "Elegia," Nov. 26, 7:30 and 9:30 pm; "Letter from an Unknown Woman," Nov. 27, 7 and 10:25 pm; "Three Comrades," Nov. 27, 8:35 pm; "Viva La Muerte" and "Land without Bread," Nov. 28, 7:30 and 9:40 pm; "A Married Woman" and "Novicat," Nov. 29, 7:30 and 9:30 pm; "Weekend," Nov. 30, 4:30 and 8 pm; "Wind from the East," Nov. 30, 6:15 and 9:45 pm, University Art Museum, 2625 Durant, Berk., 642-1412, single films, \$1.50/\$1 UC students, PFA members/75¢ before 6 pm/50¢ each additional film.

SF Jewish Community Center: "Juliet of the Spirits," directed by Fellini, Nov. 21, 8 pm, 3200 California, 346-6040, \$2/\$1.50 students and members.

SF Public Library: Eureka Valley Branch: "Poetry: Allen Ginsberg and Lawrence Ferlinghetti" and "In a Dark Time," Nov. 26, 7:30 pm, Excelsior Branch: "Gay Div-

orcee," Nov. 20, 1:30 and 7 pm; "After the Arrow," British philatelic film: "Glass" and "Don't Stop the Music," by the Administration on the Aging, Nov. 21, 1:30 pm; "Swing Time," with Ginger Rogers and Fred Astaire, Nov. 27, 1:30 and 7 pm, Lurie Rm., Main Library: "The Crime of Dr. Crespi" with Erich Von Stroheim, Nov. 19, noon; "Bolero," starring Zubin Mehta and the LA Philharmonic, "Eugene Atget: A Particular Man" and "Blues According to Lightnin' Hopkins," Nov. 21, 7 pm; "The 39 Steps," Nov. 26, noon, Ortega Branch: "Point of Order," documentary of 1954 Army-McCarthy hearings, Nov. 20, 7:30 pm, Portola Branch: "Blood and Sand,"

silent film with Valentino, Nov. 16, 1:30 pm.

San Mateo Library: "The 39 Steps," Nov. 15, 7:30 pm; "It Happened One Night," Nov. 22, 7 pm; "Wolves and Wolfmen," Nov. 29, 7:30 pm, Millbrae Branch, 631 Magnolia, San Mateo, free.

Superb: Dwinelle Hall: "It Happened One Night," 7 pm and "Midnight," Nov. 15; "My Man Godfrey," 7 pm and "Hands Across the Table," 8:45 pm, Nov. 22, \$2/\$1.50 UC students, Wheeler Aud.: "West World," 7, 10:30 pm and "The Hellstrom Chronicle," 8:45 pm, Nov. 16; "State of Siege," 7 pm and "The Day of the Jackal," 9:15 pm, Nov. 23, \$2.50/\$2 UC students, UC-Berk., 642-7477. □

THEATRE

ACT: "Cyrano de Bergerac," Nov. 15 and 22, 8:30 pm and Nov. 30, 2:30 pm; "King Richard III," Nov. 16 and 27, 8:30 pm; "Pillars of the Community," by Henrik Ibsen, Nov. 16, 2:30 pm and Nov. 19, 23, 29, 8:30 pm; Ron Whyte's "Horatio," Alger, that is, Nov. 20-21, 25-26 and 30, 8:30 pm and Nov. 23, 2:30 pm; Geary Theatre, 450 Geary, 673-6480, \$4-\$8.50/\$3.50 student rush and senior matinee, available after noon the day of the performance.

"The Birthday Party," Pinter's work, produced by UC Berk. Drama Dept., Nov. 21-22, 8 pm and Nov. 23, 2 pm and 8 pm, Durham Studio Theatre (B-45 Dwinelle Hall), UC Berk., 642-2561, \$1.

"Dark of the Moon," dramatization of the legend of Barbara Allen, Nov. 15-16, 22-23, 8:15 pm, DeAnza Playhouse, DeAnza College, Cupertino, 257-5550, ext. 521, \$1.50/\$1 students.

"Earnest in Love," based on Oscar Wilde's "The Importance of Being Earnest," Nov. 14-16, 8 pm, Angelico Aud., Dominican College,

San Rafael, 457-4440, \$2/\$1 students.

"The Enchanted Circus Mime," premiere of original play adapted from a children's classic, presented by Theatre Go Round especially for children, Nov. 16, 2 pm, (barbeque served at 12:30 pm), Brotherhood Way Jewish Community Center, 655 Brotherhood Way, nr. City College, 334-7474, adults \$2/\$1 members; children \$1.50/50¢ members.

"Evening with Pancho," mime concert by Pancho, Nov. 22, 8:30 pm, Mustard Seed Coffee House, 432 Mason, \$1.50 donation.

"Holiday for Humbugs," starring improvisational experts The Wing, every Fri.-Sat., 8:30 and 11 pm through Dec. 28, Savoy Tivoli, 1438 Grant/Union, 673-6510.

"The Inspector General," Nikolai Gogol's farce of political corruption in a small Russian town, Fri.-Sat., 8:30 pm through Nov. 23, Masquers Playhouse, 105 Park Place, Point Richmond, 233-4295 (after 3 pm), \$2.50.

Continued on next page

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| <p>CENTO CEDAR Cedar at Larkin 776-8300</p> <p>Nov. 14-20</p> <p>Marx Bros.</p> <p>AT THE CIRCUS</p> <p>plus - 1939</p> <p>THE THREE MUSKETEERS</p> <p>plus shorts</p> <p>Nov. 21 & 22</p> <p>Laurel & Hardy in</p> <p>SONS OF THE DESERT</p> <p>plus Buster Keaton's</p> <p>STEAMBOAT BILL JR.</p> <p>plus shorts</p> <p>Nov. 23-27</p> <p>Mae West, Cary Grant in</p> <p>I'M NO ANGEL</p> <p>plus THE GENERAL and THE BANK DICK</p> | <p>ALHAMBRA I Polk & Green 775-5656</p> <p>November 13-19</p> <p>Sun Ra in</p> <p>SPACE IS THE PLACE</p> <p>call for shows after Nov. 19</p> <p>ALHAMBRA II Polk & Green 775-5656</p> <p>FLESH GORDON</p> <p>plus</p> <p>A VERY NATURAL THING</p> <p>REGENCY I Sutter & Van Ness 673-7141</p> <p>Charlton Heston-Karen Black</p> <p>AIRPORT 1975</p> <p>REGENCY II Sutter & Van Ness 673-7141</p> <p>Gable & Leigh</p> <p>GONE WITH THE WIND</p> | <p>SURF Irving at 46th Ave. MO4-6300</p> <p>Thru Nov. 19</p> <p>Two Women Directors</p> <p>Lina Wertmuller's</p> <p>LOVE AND ANARCHY</p> <p>Nelly Kaplan's</p> <p>A VERY CURIOUS GIRL</p> <p>Starts Nov. 20</p> <p>Louis Malle's</p> <p>LACOMBE, LUCIEN</p> <p>4-STAR THEATRE 2200 Clement St/23rd 752-2650</p> <p>Tom Laughlin in</p> <p>THE TRIAL OF BILLY JACK</p> <p>ROYAL 1529 Polk 474-2131</p> <p>November 13-19</p> <p>PELHAM 1-2-3</p> <p>plus</p> <p>LAUGHING POLICEMAN</p> <p>call Nov. 19 for new shows</p> | <p>CLAY 2261 Fillmore 346-1123</p> <p>West Coast Premiere</p> <p>"Landmark in history of film"</p> <p>-Newsweek</p> <p>FELLINI'S AMARCORD</p> <p>EMPIRE CINEMA 85 West Portal MO1-5110</p> <p>EMPIRE I</p> <p>PELHAM 1-2-3</p> <p>EMPIRE II</p> <p>2001-A SPACE ODYSSEY</p> <p>and</p> <p>ZARDOZ</p> <p>EMPIRE III</p> <p>HARRY & TONTO</p> <p>plus</p> <p>11 HARROWHOUSE</p> <p>Coming: Richard Burton in</p> <p>THE KLANSMEN</p> | <p>REAL REELS</p> <p>CINEMA 21 Chestnut & Steiner 921-1234</p> <p>THE TEXAS CHAINSAW MASSACRE</p> <p>plus RETURN OF THE DRAGON</p> <p>Opening Nov. 20</p> <p>Warhol's DRACULA</p> |
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Continued from previous page

International People's Theatre and Songfest, with Malvina Reynolds, Grupo Zopilote de Mexico, Los Topos, The First Amendment Theatre and more, Nov. 22, 8 pm, Glide Memorial Church, 330 Ellis, 841-3224, \$2 donation.

"The Rehearsal," Jean Anouilh's bitter comedy of manners, Nov. 14-16 and 20-23, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$2/\$1 students.

"Something's Afoot," special production by ACT, musical murder mystery spoof, Tues.-Fri., 8:30 pm; Sat., 6 and 9 pm; Sun., 3 and 7:30 pm, Marine's Memorial Theatre, Mason/Sutter, 673-6480, \$5.50-\$8.50.

"A Taste of Honey," comedy about a working-class girl in an English industrial slum, Nov. 15-16, 22-23, 29-30, 8:30 pm and Nov. 24,

2:30 pm, First Unitarian Church of Berkeley, 1 Lawson Rd., Kensington, 653-6571/222-1928.

Vaudeville Showcase, "vaudeville is alive and well in San Rafael," variety acts from hoofers to mimes, every Sat., 8 pm, Belrose Studio Theatre, 1415 5th Ave., San Rafael, 454-6422, \$2/\$1 seniors (audition nights, Fri. 7 pm).

"Zoo Story," by Edward Albee, park bench drama presented in libraries around SF, Nov. 18, 7 pm, Richmond Branch; Nov. 19, 7 pm, Noe Valley Branch; Nov. 20, Lurie Rm., Main Library; Nov. 21, 7 pm, Ortega Branch, all free.

"The Caretaker," Pinter's play presented by Mill Valley Center for the Performing Arts, Fri. 8:30 pm, Nov. 22-Dec.20, 267 Buena Vista Ave., Mill Valley, 332-9100 (SF), \$3.50/\$2 students and seniors. □

Jim Demeritoui, Nov. 23, 756 Union, 397-6061.

Mooney's Irish Pub: The Water Brothers, Nov. 20, 27; Skunk Cabbage, Nov. 21, 18; Steamin' Freeman, Nov. 15-17, 22-23, 29-30, 1525 Grant, 982-4330.

Orphanage: Niteshift, Nov. 15-16, 21-23; Steamin' Freeman, Nov. 17; The Tubes, Nov. 18-20; Azteca, Nov. 24-25, 870 Montgomery, 986-8008.

The Sting: Coke Escovedo's Band, Nov. 15-16; Mabuhay, Nov. 22-23; Thanksgiving party with Mabuhay, Nov. 27; Azteca, Nov. 29-30, 467-8767.

Yellow Brick Road: Aura, through Nov. 16, Nov. 19-23, Nov. 26-30; Cism, Nov. 17; Dakila, Nov. 18; TBA, Nov. 24-25, 2215 Powell/Bay, 982-6700.

EAST BAY

Freight and Salvage: Silver String Macedonian Band, Nov. 15; High Country, Nov. 16; National Sidewalk Theatre, Nov. 20; Jim Donovan, Nov. 21; Kenny Hall and the Sweetmill String Band, Nov. 22-23; Bill White, His Harmonica and Friends, Nov. 27; Phantoms of the Opry, Nov. 29; Arkansas Sheiks, Nov. 30, 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Sons of Champlin and Jimmy Vincent, Nov. 15; Azteca, Nov. 16-17; Ana Rizzo and the A Train plus SF Funk System, Nov. 18; Sons of Champlin and Paul Pena, Nov. 22; Eddie Money and Mingo, Nov. 25; Jerry Garcia and Merl Saunders plus Paul Pena, Nov. 27; Stoneground, Nov. 29; Butch Whacks and the Glass Packs, Nov. 30, 2119 University/Shattuck, 841-9903.

La Salamandra: En Yard Trio with Burt Wilson, Nov. 15; poetry by Janet Harris, Renee Lieberman and Crifka Shmagrghi, Nov. 18; Mum Chance, Bob Frank and Paul and Liam, Nov. 19; Ken Hawkins Quintet, Nov. 20; Pyramid Jazz, Nov. 22; Sweet Chariot, Nov. 24; Larry Winslow and Roanoke,

Nov. 26; Juice, Five on the Floor and Paul and Liam, Nov. 27; En Yard Trio, Nov. 28-29, 2615 Telegraph, Oakl., 841-9070.

Long Branch: Valley Boys and Clover, Nov. 15; Grayson Street and Lucky Strike, Nov. 16, 29-30; Soundhole, Nov. 17, 24; Eddie Money, Nov. 21, 28, with Raw Soul, Nov. 22; Earthquake and Rubinoos, Nov. 23; Country Western Night with Road Hog every Mon., 2504 San Pablo, Berk., 848-9696.

Ordinary: Energy Crisis, Nov. 22, 29; Dick Oxtot and His Golden Age Jazz Quartet with Terry Garthwaite, Nov. 23, 30; Jack O'Hara, Wed.; Charlie Hickox, Thurs., 3974 Manila, Oakl., 655-3640.

NORTH-SOUTH

Chuck's Cellar: James Lee Reeves through Nov. 16; The Bonardo Band, Nov. 18; Wheatstraw, Nov. 19, 21, 23, 26, 30; Cisco and Boston, Nov. 20 and 27; Succotash, Nov. 22, 29, 4926 El Camino Real, Los Altos, 964-0220.

Lion's Share: Soundhole and Pat Craig's Everybody in the World, Nov. 15; Clover and Entwistle, Nov. 16; James and the Mercedes and Friends, Nov. 17; Little Roger and the Goosebumps and Junction 175, Nov. 20; David Nichtern and the Nocturnes and Yazoo, featuring Willow Wray, Nov. 21; Grits and Sweet Chops, Nov. 22; Nimbus and Sweet Chops, Nov. 23; J.R. Weitz and Light Year, Nov. 24; Soundhole and Holly Penfield Band, Nov. 27; Thanksgiving specials, Nov. 28-30, every Tues. six bands and no cover, 60 Redhill V Ave., San Anselmo, 454-9856.

Odyssey Room: Eddie Money, Nov. 15-16; Garcia Bros., Nov. 17, 24; Stoneground, and Garcia Bros., Nov. 2, 18; Blackbird, Nov. 19-23; Butch Whacks and the Glass Packs, Nov. 25, 799 East El Camino, Sunnyvale, 245-4448.

Sleeping Lady Cafe, Robert Crumb and his band with Laura Allen, Nov. 15; Okeh Savannah, Nov. 16;

G.S. Sachdev, master Indian flutist, Nov. 17; Art Rosche, Nov. 21; Little Roger and the Goosebumps, Nov. 22; Auditions every Wed. night, Entertainment, every night, 58 Bolinas Rd, Fairfax, 456-2044.

GAY

Earthmovers, lesbian theatre, Nov. 22, 8:30 and 10:30 pm, Full Moon, 4416 18th St./Eureka, 864-9274, \$1 (women only).

Gay men's raps, Fri., Sun., 8 pm, sponsored by Society for Individual Rights, raps on Nov. 17 and 24 led by psychologist Martin Stowe, 83 6th St., 781-1570.

Society for Individual Rights open meeting Nov. 27, 8 pm, SIR Center, 83 6th St., 781-1570.

Thanksgiving dinner, Nov. 28, annual community dinner served free by SIR, followed by an auction to benefit the center, 83 6th St., 781-1570.

Dinner and dancing for Slightly Older Lesbians, Nov. 15, 8 pm, Hans, 316 14th St., Oakl., for reservations call Hans 893-6280 or Bernie 483-5143, dinners \$3.50 and up.

Jeanne Cordova, reading/discussion with lesbian feminist author from LA, excerpts from "Sexism is a Nasty Affair," Nov. 18, 7 pm, Daughters of Bilitis, 1005 Market, Rm. 402, 861-8689; Nov. 19, 8:30 pm, Full Moon Coffeehouse, 4416 18th St./Eureka, 864-9274, \$1 donation.

Angel Island Hike, Nov. 17, take 10 am ferry from Pier 43½, Fisherman's Wharf, meet at the park entrance on the island, bring lunch and comfortable shoes, 922-5247.

Communion banquet sponsored by Gay Students Coalition, Nov. 20, 7:30 pm, Fellowship Church, 2041 Larkin/Broadway, 441-8889.

Daughters of Bilitis rap, Nov. 21, 7 pm, "Drinking problem? Let's talk about it," 1005 Market, Rm. 402, 861-8689, \$1/50¢ members. ■

CLUBS

SAN FRANCISCO

Boarding House: Syreeta and Franklin Ajaye through Nov. 17; The Committee, Nov. 19-Dec. 1, 960 Bush, 441-1333.

Coffee Gallery: Selby, Blackberry and Peter Maerdyk, Nov. 15 and 22; Mike Conrad, Kell Robertson and Maria Shumavon, Nov. 16 and 23, John Allen and Susan Burrit, David Gray and Franklin Zigai, Nov. 29-30, Bluegrass and Country every Mon.; auditions every Tues.; poetry every Wed.; George Nite, Thurs.; Fifties Rockers Nite, 1353 Grant, DO 2-9369.

El Matador: Mose Allison through Nov. 23, 492 Broadway, 434-2913.

Full Moon Coffeehouse for women: Julie Kanat, Nov. 15; Jean Cordova, Nov. 19; Winifred Es, Nov. 20; Earthmovers Theatre, Nov. 22; Andrea Weltman, Nov. 23; Donna M. Lane, Nov. 27; Berkeley Women's Music Collective, Nov. 29, 8:30 and 10 pm; Joanie

Becker, Nov. 30; special Sun. brunch, Nov. 24, noon-2 pm, bagels, cream cheese, lox, and more, \$2.75 (reservations necessary), 4416 18th St./Eureka, 864-9274.

Garden of Earthly Delights: Up in the Air, through Nov. 16; Mon-goose, Nov. 17-18; Fleshtones, Nov. 19-20; Jock Alexander and Water Brothers, Nov. 21; J.C. Burris and Water Brothers, Nov. 22; Water Brothers, Nov. 23-24; Tate Blues Band, Nov. 25-27; Moozin' Greezin', Nov. 28-30, 199 Mississippi/Mariposa, 863-9320.

Great American Music Hall: Butch Whacks and the Glass Packs, Nov. 15; Joe Pass, Nov. 16, 9 pm, plus guitar seminar, 3 pm; Earl Scruggs Revue, Nov. 17, 859 O'Farrell, 885-0750.

Keystone Korner: Eddie Henderson Quintet and Airtio and Fingers, through Nov. 17; Bobby Hutcherson Quintet featuring Harold Land, Nov. 18; George Benson Quintet, Nov. 19-Dec. 1, 750 Vallejo, 781-0697.

Intersection: Pygmy Unit, Nov. 16;

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
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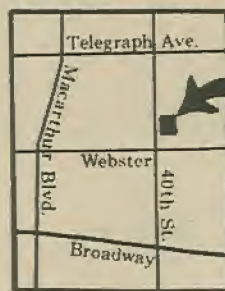
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Information is desired on the whereabouts of Danny Cooper (possibly known as Munch). Last heard from in the Berkeley area. If you know this boy, or have current information, please write to Wm. D. Cooper, PO Box 340, RD 2, Hockessin, Del. 19707, or call collect (302) 239-7806.

Creative female writer in 30's desires meeting unique, attractive, unattached woman. PO Box 13069 (correct box no.), E. Oakland 94661.

"LET'S GET ACQUAINTED" Socials for men and women 45-60. Divorced, widowed, single. Info: 668-8310.

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Active, turned-on, hardworking woman, mature, seeking lively, interesting, mature men, share pleasures of jazz, rock, dancing, walking, country, water, sex, quiet companionship. Guardian Box no. 99, 1070 Bryant St., SF 94103.

W/m, 26, Cancer, seeks female friendship. Life on lovely farm commune. Christain 864-6101, afternoon.

Interested in meeting people and their meeting me. Invite me to your party. Victor. 848-2910.

WANT MORE ENJOYMENT? Learn the secret art of Tantra, the yoga of sex, from a good looking sensuous fem/master. Sincere aspirants only. Men/women/couples. All inquiries answered. Drop me a line and I'll give you a call. Serving SF Bay area, East and North Bay. Write PO Box 1949, San Francisco 94101.

Warren (SF Art Prof.) Please call Lynn (from Berk). 845-3586.

SONIA REIGER, HI! JIM (Heggnog) HEGGIE here, at the Bay Guardian. I hear you're in BERKELEY! Gimme a call, will ya, please? Long time no see! Leave message 861-9600. LOVE.

Are you THE OTHER WOMAN: For PhD research, woman seeks never-married women, 24-35, who've had 2 or more serious involvements with married men or one lasting 2 or more years. Also, women NEVER involved with married men. Call Lynne Hollander, 534-8055, ext. 634, Mon.-Fri., 8:30 to 5.

Bisexual male obsessed with energy as expressed in hands and leather as the other side of suede, seeks same for the exploration of our nonconformity. 10-11 am, M-F, 285-9626.

Young professional guy seeks lady companion for dining out/events/ exploring. Call 433-6038, evenings.

Open couple with boy 6, girls 8 and 10 would like to arrange expanded family activities, particularly interested in family with boys. Write Guardian Box 125, 1070 Bryant St., SF 94103.

CHRISTMAS VOLUNTEERS!

Give yourself a gift—and your friends too! Sign up for the Christmas volunteer team which begins December 2nd! Work for few or many hours and earn one year's subscription every four hours! Open Saturday too! Call Cheri, 861-9600.

I am a "STRATEGO" freak. If you share my enthusiasm for this fascinating board game, please call Jim at 334-9313.

Handsome male, 30's likes beaches, sunsets, restaurants, films, fireplaces and wine. Seeking a warm affectionate female who needs a masculine man in her life. 340 Jones St., Box 1900. San Francisco, Ca. 94102.

Young man new to Marin seeks young lady to play chess, dominoes, etc. 453-7362, mornings.

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Lambda Gay Center in Oakland for women and men. Raps, counselling, switchboard service. Phone 451-1338

Very attractive aware woman, 25, desires honest, intense relationship with same as friend and lover. Claire 841-6500.

CHRISTMAS IS COMING! Give someone you really care for a loving gift of BODY CARE. You deserve some strokes, too! I do-mas-sage and body work with women and men, working with energy. Call Gary at 626-7136.

W/m, 30, college grad., seeks petite female for friendship. 552-3648.

W/m bohemian gentleman over 30 seeks comely, willowy w/female under 30 for discreet liaison to explore the pleasures of bondage fantasies. No heavy scenes. No strings. No pros-titutes or weirdos, please. Address replies c/o Box 101, 1375 California St., SF 94109.

George Harrison concert. Oakland Coliseum. 2 front row seats. \$40 the pair. 731-4506 after 7 pm.

I'd like to meet a woman who enjoys resident theatre productions but who doesn't want to go alone. Bert 731-2703.

Two years without intimacy. What was it like? Am looking for "Ms. Right" or someone like her. M/22 fairly tall, slender, long hair. Middle class American but possess inherited look of early Japan. Aesthetic, if you like that type. No pressure. Box 1156, Berkeley 94701.

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My name is Rick. I'm a Libra psychology student looking for a home with warm open people. \$85 tops. Please call 864-8522. Thanks.

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\$101.00. Female wanted for Dec. 1st to share with 2 others, MARINA, own room, fireplace, 21+; 922-5181 eves., 986-2220, ext. 35 days.

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Sharing my home with a mellow woman (not into any heavy trips) is a fantasy I've had for a few months now. I'm male, 32, Libra, not particularly macho, and have a warm apt. in Noe Valley with small extra bedroom to rent out. The place is furnished except for the room to be rented. Am not interested in a transient situation or someone into a 9-5 gig cause I'm not! Pets okay. Michael. 826-6584.

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EXPERIENCED legal secretary wants typing to do at home, Business and Student. 755-7324.

MASSAGE—Reasonable, 2 years experience. Milo 863-2842. Best time to call 8 am-noon. An excellent massage. Non-sexual.

ROLFING. Keith McConnell, Ph.D, is opening a practice in the Rolf System of Structural Integration. 841-6495.

Total relaxation Swedish massage. Cert. Masseuse. Lou. E. Bay. 261-7310 (non-sexual).

ANN'S SECRETARIAL SERVICE
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Berkeley 548-0681

I do POSTURAL-INTEGRATION and give an excellent BALANCING MASSAGE for Women and Men-Working with energy. (Licensed). Call Gary at 626-7136.

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All types graphic design: logos, posters, signs, flyers, cards, menus, stationery, programs, illuminations. 771-7828.

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on IBM Selectric Composer. Reasonable rates. Hal 648-8472.

Register your dog or cat with PROTECT-A-PET. Our service includes lifetime ID Tags and a 24 hour switchboard. Call 586-2324.

Become a minister. Send donation to Universal Life Church. Apt. 236, 140 Turk St., SF. 94102.

Excellent Swedish-Shiatsu massage. A healthy luxury. Relax in Marin. Call for apt. 388-3243. Marie.

MOETT SALON

For a professional massage given as an exchange of caring feelings by a European Masseuse. 332-9432.

Recovery from alcoholism often requires job training. The Harbor Light Center has classes in TV/radio Repair and Printing. Call 864-7000 for details.

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 567-4366, anytime.

"chiropractic science is personal ecology reached without drugs"

barry schenker, d.c.
practice of chiropractic
633 el camino real s. san francisco
(415) 871-9505
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USE OUR NUMBER AS YOUR OWN.
Business, Personal, Whatever
Courteous, Helpful, Efficient
\$5-\$10 MONTHLY—CALL NOW
East Bay 841-6500
SF 332-9100 Marin 388-0560

Birth control, Pregnancy Testing and Counseling. Health Center 4: 558-3158.

Are you afraid of the camera? Photographs can make you look pretty bad. For a careful portrait that will capture you at your very best. Call CLAUDETTE 841-5600.

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your brochures, newsletters, flyers by Guardian ad artist, \$7.50/hour. Anna @ 648-5174 or 861-8033.

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Simple Simon BOOKKEEPING—Bookkeeping/tax service for small businesses. Inexpensive, simple systems. Call 751-4022, 1-4 pm.

Vasectomy, Health Center 4: 558-3158.

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

Postural Integration, connective tissue massage, for a new physical emotional freedom and balance. Jay Nassberg, 864-8446, ext. 30, weekdays (service).

ESALEN/JAPANESE MASSAGE

In a beautiful Victorian home. You can receive a tender, caring hour of excellent professional massage amidst plants and music. Claudia 845-5001 or 841-6500. (non-sexual).

MASSAGE
Shiatsu Swedish. Special discounts. Emily 956-7527
Tues., Thurs., Fri., Sat.
11:30 am - Early Evening

MASSAGE. Reasonable, 2 yrs. experience. Milo 863-2842. Best time to call 8 am-noon. An excellent massage. Nonsexual.



An exciting visual experience, putting on the astro-turf, a juke box filled with 40's music, Life magazines from the 30's, a collection of antique spectacles.

"all this and a bargain too" says Cecily Murphy.

Sit down and Write your ad today!

The next classified deadline is November 21st at 5 pm.

Your ad will reach 120,000 readers every two weeks.



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2323 Irving Street 564-1100

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SAN FRANCISCO WATERBED FACTORY

"WE HAVE IT ALL"

3 floors of Victorian, Spanish, Mediterranean styles and more! Starting at \$139. All accessories available. Or trade your old waterbed for one of ours. Satisfaction guaranteed.

5036 Geary 752-2900

WOODWORKS custom cabinet shop. Good work-good prices. Free estimates. 40-A Gough, SF, 863-0740.

WANT TO SAVE SPACE? USE JAPANESE FOLD-UP BEDDING

Folding beds-mats-quilts-cushions—Comfortable, light-weight, portable—Order early for Xmas!

922-8572

RUGS, BELGIAN & ORIENTALS All sizes and materials. Also broadloom remnants, oval and round rugs. 888 Valencia between 19th and 20th Sts. 285-8743, SF.

FOAM FURNITURE SALE

Japanese futan (folding bed) \$48.95. Up to 50% off on foam furniture. Removable/washable covers. Also 4" double mattress, \$25.95. Shredded foam ***49¢ a pound.

THE FRIENDLY FOAM SHOP 584-4150 1443 Ocean Ave.

MEDITATION CUSHIONS/MATS Yoga, sleeping, alternative furnishings. Fine quality materials, workmanship. Alaya Stitchery, Zen Center, 300 Page St., Room 3, SF 94102. 863-0249

GARAGE SALES

GARAGE SALE Clothing, furniture, assorted junk. Sat., Nov. 16. 10-4 pm. At 3829 22 St.

MISCELLANEOUS FOR SALE

EXCELLENT USED STEREO SYSTEM Kenwood Receiver KR6-160/200 watts. Pioneer turntable PL-A35 Pvt. Shure cartridge M91ED, Marantz speaker Imperial No. 7. \$666. Ken 863-2005, 3116 16th St., No.27, SF.

Movie camera, Honeywell, \$50. Clock, perpetual motion, \$100. Tire, unused, F78-14, \$9.00. All A-1 condition. 873-7616.

1 1/4 Carat Diamond ring, \$900. Funky fur jacket, medium, \$60, or best offer on both items. 334-9677.

HARDWOOD SELLOUT 875 cases of rare exotic and domestic hardwoods at \$6.25 a case. Exotic boards for stereos, cabinets, furniture, hardwood burls, slabs, blocks for carving, tables, clocks. Also hardwood table tops and clocks. 531-9421.

CACTUS-SUCCULENTS Hundreds to choose from. Largest selection in the Bay Area.

RED DESERT

1412 Clement/15th, 668-8120 Tues.-Sat 12-6 pm

FOR SALE: Slide projector + screen (new); set Spaulding golf clubs—call eves 543-6470.

FOR SALE: GREAT TV BUYS Black/White TV...\$35. Color TV...\$85. TV WAREHOUSE 3818 East 14th St. Oakland 533-7100

1930's & 40's comfortable furniture and Funky Finds at low prices. 1844 Divisadero (Pine) Mon.-Sat. 12-6.

RICK GROSSE PHOTOGRAPHER

- FREE LANCE
- PORTRAITS
- ASSIGNMENTS



Other samples of my work appear regularly in the Guardian.

668-1750

HARDWOODS, HUNDREDS OF EXOTIC hardwood boards, cubes, 4"x4" beams at unheard of low prices! 300 cases @ 35¢/lb. of ebony, rosewood, bubinga, mahogany, walnut, oak, teak, maple. Giant teak, walnut, redwood burls and slabs, regardless of size not over \$60. Junglewood also. Weekday eves and Sat. and Sun. 531-9421.

REDWOOD BURL

Dry Slabs, Tables, and Clocks Finished/Unfinished—Retail/Wholesale SF Supply Mark Anthony 285-9192

VICTORIAN Bathroom fixtures, tubs on eagle claw legs as low as \$35. Marble sinks, pull chain Victorian toilets and fixtures, porcelain knobs for sinks, pedestal sinks. Warm wooden toilet seats. Also, many antique brass Victorian fixtures. Sunrise Salvage, 2210 San Pablo, Berkeley 845-4751.

BROKEN WINDOW? I come out & fix your window for the price of the glass + \$5 labor. No job too big or too small. All types: plate, wood, aluminum, crystal, etc. 822-7640

Also a little carpentry & painting, used sashes, windows and casement doors.

MUSIC

40% OFF SALE

Through November Marina Music, 1892 Union St., SF.

EMC solid state bass amp. 15" Electro-Voice speaker, \$150. Call 386-1239.

Violins—\$90-Strad model. One very old German-Leipzig, 1700's, \$250. Have other violins at reasonable prices. Private Party (violin teacher). 681-5624.

Acoustic Guild, D-35, \$255. Gibson Electric SG Les Paul, Solid Body, \$275. Call Paul 776-4538.

REPAIRS on stereos - color TV's. Competent, guaranteed work. Free estimates. COMMUNICATION ELECTRONICS LAB - 706 Geary, 771-0286.

MUSICIANS SWITCHBOARD

Contact service for active musicians, rehearsal studios, management, gigs repairs and customizing, graphic design and printing, photography, copyrighting information plus other referrals. Phone 626-6853 in SF M-F, 10-6, Sat. 12-5.

Piano, upright, Kawai console, walnut finish, bench incl. Immaculate condition! 5 years old with 10 year warranty. \$985. Call 755-3085.

PIANO TUNING AND REPAIR 652-6789

Mountain Dulcimer. Sold new for \$75. In perfect condition, just like new. Want \$55 or best offer. Ingrid: 824-7961.

MUSIC INSTRUCTION

PIANO LESSONS

By experienced teacher. Specializing in beginners, adults, and children of all ages. Intermediate levels also. SF Conservatory graduate. 567-8036.

LISTEN!

A new approach to teaching drums. Drummer with Steve Miller Band. All styles: Jazz, Rock, Avant-Garde. Call 665-9417.

JAZZ GUITAR

Integrate improvisation and technique through progressively graded tunes. Paul Nash (Berklee grad). 922-1293.

Piano, harp, theory, music-for-dancers by experienced prof'l feminist musician. Send phone, info to Box 6072, Mission Post Office, SF

UNUSUAL PIANO LESSONS Ludwig Tuman, composer/pianist, Harvard graduate. Lessons explore theory and all other aspects of music. Beginning and intermediate. Compositions written for each student. 8 years teacher. Studied under Milhaud and Baller. Special rapport children. 848-0310.

Jazz, blues, classical piano instruction. Also arranging, theory composition. Professional pianist-arranger-teacher. Call 665-3208.

SING!

Folk songs, show tunes, art songs. Ruth Unger 626-9122

Flute lessons: experienced teacher, quality instruction. \$5/hr. Nancy 387-5378.

BERKELEY STUDIO

Individualized instruction in Piano, Voice and Drama. All levels. Experienced & professional. 848-2185

Private piano and group pre-piano, reasonable rates, will travel, SF Conservatory teacher. 752-4128.

Jacks and Jills of all Trades. 648-1984 People's Prices.

MUSIC—HOMEMADE Learn how at the SAN FRANCISCO SCHOOL OF FOLK MUSIC. Banjo, Guitar, mandolin, and fiddle. 931-6116.

Flute Lessons: Teacher with complete classical background and 5 yrs. teaching exper., taking students at all levels. BOB: 665-3876.

PHOTOGRAPHY

We have photographers to handle any photo need you may have. Jacks and Jills of All Trades. 648-1984.

Sony Videotape system-portable, privately owned and cared for. One year old. Includes 3 hour battery, RF unit (to play through any TV) and carrying case. \$1,000. Alan: 524-1159.

CREATIVE PHOTOGRAPHER Work in fashion, portraiture, portfolios, etc. Studio or out. Custom color work done for others at People's Prices. Bill - 655-9101.

We develop/print all B/W film fast! Pick-up available. For information, call Lynda or Paul, 567-4641.

CREATIVE PHOTOGRAPHY Portraits for pets and people. Also any other freelance work. Mary 564-6281

BASIC PHOTO CLASSES, TOOLS, techniques, practice and theory. Learn by doing. 849-1000. Personalized instruction daily.

INSTRUCTION

TUTORING by credentialed teacher. 7 years experience. Reading and math, first through seventh grade. 826-1493.

I teach sax, flute, and harmonica. If interested, call Keith at 648-5962.

GUITAR LESSONS All styles. Elem., Elec.bass, and theory. Bob the "Smiling Professional." 564-4806

ARTEMIS SCHOOL OF KARATE FOR WOMEN. Inexpensive. Oriented toward self-defense. Howard & 10th. 431-5657.

GUITAR BUILDING CLASSES Classic and steel. Also lutes. Individual instruction. 848-2910.

Mathematics and physics tutoring by a graduate student at Berkeley. All levels. Call 548-4436.

BELLY Dance classes. Beginners and intermediates. Sophia 441-7016.

CLASSICAL BELLY DANCING BY MASHA Mondays, 6:30-9:30 pm. 465 Geary St., Studio "B." Thursdays 1-3 pm, Artist's Embassy, 70 Oak St. \$32 per 8 classes. 861-8157

FRENCH CONVERSATION CLASSES Private, group and intensive courses. Experienced teacher, flexible schedule. 824-1524.

SWEDISH TUTORING By native speaker. Experienced. Reasonable rates. Totte Gardeman 824-3128.

Russian for individuals or groups. Taught by experienced fluent speaking former teacher. Call 658-4414.

FRENCH COOKING CLASSES by Marinette George from France. 6 week course (\$35 plus food costs), Cordon Bleu cooking. Call 848-8736, 4 pm-9 pm.

SEX THERAPY—experienced, understanding surrogate partner for solving basic dysfunctions/improving techniques; no middlemen/hustling. Send detailed resume: Carol, Box 9404, Berkeley 94709.

PARENT/CHILD TENSIONS? Enjoy life and parenthood. Attend Parent Seminar "P.S.I. love you", call us—921-2121.

FRENCH TUTORING AVAILABLE All levels—grammar and conversation translation. Native speaker. Contact Juliana at 524-5650.

WEAVING classes—small. Home studio. Relaxed, individual attention, fun. Also macrame, stitchery. Oakland. Susan 835-5182.

ART & AWARENESS—An exploration of awareness through drawing, doodling, body relaxation. Mondays 2-5, Nov. 11-Dec. 2, or Sat-Sun, Nov. 16-17, 10-5. 285-8891, 285-1465.

PATCHWORK and quilting classes. 6 sessions for \$25. Individual attention. 648-5315.

BATIK Techniques-Design-Dyes. Classes by professional artist. Experienced teacher. Days, eves. Call Marjorie 552-1439.

MODERN LANGUAGE WORKSHOP Learn German, French, Italian, Spanish or Russian with experienced private instructors in their homes. 989-4110.

ASTRONOMY Beginning classes including observation taught by physicist, mathematician, astrologer, reincarnation of Omar Khayyam; Carl 771-0625.

WANT TO BE A COMEDY WRITER?

Learn the SECRETS of WRITING & SELLING COMEDY from a PROFESSIONAL

This unique course will ORGANIZE your creative energy. It will MULTIPLY your output of funny ideas TIMES TEN and train you to get them down on paper in a PROFESSIONAL PERFORMABLE & SALEABLE FORM!

All this in EIGHT EXCITING SESSIONS! (1 session per week) It's FUN! It's EASY!

It's PROFITABLE! Class STARTS Nov. 27th ONLY 4 OPENINGS LEFT Call Jim Curtis 333-3337

BERKELEY CHILD ART STUDIOS

Full classes. Fifth child-centered year for ages 3-10. Call 849-3385

WE TEACH GRAPHIC ARTS. \$300. Learn Cold Type Composition, Paste-up, layout and Design. Intense 2-week course using latest equipment in our established shop. Learn IBM Selectric Composer, IBM Magnetic Tape System (computer), Headline Composition, Copy Camera Techniques. We teach from the ground up. Bluelining techniques, forms ruling and typesetting, statistical composition, paste-up, layout and design. Learn everything necessary to make you a highly qualified and desirable person in the Graphic Arts Field. Must be able to type on electric typewriter. For more info, schedule, etc., write: Monarch, Rm. 515, 55 New Montgomery St., San Francisco 94105.

Body Movement, Creative Dance and Theatre. Classes to begin October 1st. Luanna Reid, M.A. Dance Therapy. 665-7598

LISTEN!

A new approach to teaching drums. Drummer with Steve Miller Band. All styles: Jazz, Rock, Avant-Garde. Call 665-9417.

GUNG-FU taught by recently arrived teacher from Hong Kong. Emphasis on usage and theory. Small classes with intensive individual attention. Not male dominated. SF and Berkeley. 653-6445, 845-3050.

TEMENOS

Jungian-Oriented Learning Center Individualized tutoring and educational counselling for children with learning problems. Marlon Rojas 524-2055

Adult Beginning Ballet Class—taught by soloist Pacific Ballet. Mon. & Wed., 10-11:30 am. Reas. Rates. Work scholarships available. 931-9228, Performing Arts Workshop.

Recovery from alcoholism often requires new job skills. Learn printing or TV Repair at the Harbor Light Center. Call 864-7000 for details.

Group or personalized instructions/tutoring in languages, English, Math, Massage, Auto & cycle repairs, etc. Jacks & Jills of All Trades. 648-1984 anytime.

JEWELRY

Turn your jewelry ideas into money. Become a Wax Smith. Let me teach you a little known method of "Lost Wax" jewelry. 776-5236

THE SPINNING WHEEL 130 Church St. San Francisco 626-1777

Classes in weaving, spinning Navajo weaving-spinning, macrame, basketry, batik, natural dyeing, tapestry, knitting, crocheting, etc. Looms, spinning wheels, and accessories, craft supplies, and tons of yarn.

FRENCH CONVERSATION CLASSES

Private, group, intensive courses. Call 824-1524, evenings.

COUNSELING

I am a rabbi and a psychotherapist. For an appointment, Call 681-4055.

PRIMAL-based, feeling therapy; 3-week intensive, Non-sexist, non-racist. Call Ruth, 454-6258, 454-5871.

Sexual counseling / Male and Female. Surrogates available — your home or mine. Michael — 826-6584. Evenings.

EVERYONE NEEDS HELP NOW AND THEN Individual and Couples Counseling Sex Therapy for Couples and Women; Women's Counseling

COMMUNITY COUNSELING CENTER Berkeley 849-4732 State Licensed Medi-Cal Accept.

AWARENESS COUNSELING Interested in expanding your awareness? But don't know what game is right for you? Call 332-4550

BODY WORK/MOVEMENT With Nina Winter. A gentle way for getting back in touch with our bodies. Weds 6-7:30 pm. Call for information: 771-2976. SF

NEW COUNSELING SERVICE FOR THE MIDDLE-AGED

Mature highly-qualified social workers offering individual counseling and group therapy to help with the common crisis of the middle years: marital, parent-child, loneliness, depression. Counseling Center for Adults. 752-6032.

SAN FRANCISCO PSYCHOTHERAPY ASSOCIATES Individual, marital and family psychotherapy. Experienced licensed non-medical clinicians. Fees adjusted according to income. By appointment.

3323 Sacramento St. San Francisco, California 94118 931-7564

GAIN SELF ASSURANCE; use life transitions as springboards for personal growth. Leonard Becker, M.A. Trained Therapist: individuals, couples, families. 524-4133/526-7223.

WOMEN'S ASSERTIVENESS TRAINING

Videotape feedback. Weekend workshops:

Betsy Belote, Ph.D. Gayle Wheeler, Ph.D. For information call 824-6436 or 668-9066.

DEPRESSED? IN PAIN? If interested in the PRIMAL experience, call Ruth, 454-6258. 5 years experience.

NEO-REICHIAN WORK Contact and free the flow of life energy. Individual counselling and High Energy groups. Sheila Henry, MA. 924-3495, evenings.

Jungian, Reichian, Humanist EXPLORATIONS IN GROWTH Individualized Approaches Individuals, groups, workshops. SF 668-9931 Berk. 524-2055

PERFORMING ARTS

JUGGLING LESSONS \$15 as long as you want. Call 469-2479.

FREE OF CHARGE Theatrical workshop forming in Marin. For information call 457-6266 ask for Jill, 10-5 pm.

GROUPS

UNITARIAN-UNIVERSALIST GAY CAUCUS welcomes interested persons. For information write U.U. Gay Caucus, 1187 Franklin St, San Francisco, Ca. 94109.

BODY/SELF ESTEEM FOR WOMEN

(WITH VIDEO FEEDBACK) An ongoing group designed to explore our internal and external concept of female beauty and femininity and its relation to our body/self esteem; to clarify and perceive how the rest of the world sees us versus who we really are; and, to work towards the development of positive self-regard. Beginning October 23rd, \$35 per month. Wednesdays 7 - 9 pm 824-6436 San Francisco 94110 Betsy Belote, Ph.D. Esther Warsinski, M.A.

NOW ON UNION STREET New Ways To Meet New People Drop-in Group... No registration. Group techniques. Thursdays, 7:30 pm, sharp, \$3. 1795 Union Street, San Francisco. Led by Bob Cromey. Information 567-7766

I seek to establish a weekly FREE massage group for singles—in SF. Call 826-6584 for info any day till 8 pm. Michael.

ARE YOU DEPRESSED? Need help with the problems of middle age? Marital, health, aging parents, communication with children? Ongoing group led by mature Licensed Clinical Social Workers. Call Counseling Center For Adults 752-6032. Also provide counseling on individual basis.

next classified deadline is november 21st

Learn to use the PRIMAL PROCESS at: THE PRIMAL WORKSHOP. Opening for new members. Reasonable fees. For details call: Ms. Lois Schwartz; 527-6847 or Ms. Ronnie Gilbert; 525-4529.

GESTALT THERAPY GROUP FOR WOMEN Co-therapists are licensed clinical social workers experienced in working with women. Call Marsha or Mary. Days 752-1935. Evenings: Marsha 221-4302; Mary 692-4773.

KEEP ABORTION LEGAL Is launching a campaign to stop conservative anti-abortion lobbies. Meetings, research, education committees forming. Call 863-1909.

YOGA WORKSHOP
Morning, afternoon, two-hour hatha classes. Sunny, carpeted studio, Diane Neuman, 1806 Union, 567-2752.

48 HOURS BEHIND YOUR EYES
Intensive self-exploration weekend. P.E.G.: Styles Hall, 841-8900. Nov. 8-10. \$35. Food provided.

LIFESTYLES

HELP!

With Bay Guardian office staff. Volunteer 5 hours and earn a year's subscription (or as Christmas presents for your friends). Call Cheri, 861-9600.

BICYCLES

We repair any bicycles at people's rates - 648-1984. Jack and Jills of All Trades.

LARGE SELECTION OF BIKES
For children and adults. Over 100 models to choose from.
SPOKE AND WHEEL
2078 San Pablo Ave.
Berkeley 848-2119

SPECIAL NOTICES

Socialist Party Discussion: Robert Heilbroner's "AN INQUIRY INTO THE HUMAN PROSPECT." Sunday, November 3rd, 2 pm, Siitonen's Apt. 17, 106 Sanchez, SF.

If the city won't do for you any more, but you still seek community, join the 100 households who are creating a humane, eco-sensitive, car-free town in forested hills of Oregon. Write to: THE COMMUNITY ASSOCIATION, 704-A Whiteacre Ave., Cottage Grove, Oregon 94724.

GREGORIAN CHANT
Ancient service of Compline. Sundays, 9 pm Bancroft and Ellsworth, Berk. Information: 525-8012.

DAYTIME VOLUNTEERS NEEDED AT THE EXPLORATORIUM, San Francisco's museum of perception in art and science, to work with children and at Information Desk. For information call 563-7337.

JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

WOMEN

SISTERS MAGAZINE
Your Lesbian Monthly. \$5/year. Daughters of Bilitis, 1005 Market, No. 402, SF 94103.

WOMEN'S SWITCHBOARD
A free information and referral service for all women. Call 431-1414, 10 am-10 pm. Every day. We always need volunteers.

JACKS & JILLS OF ALL TRADES has a women's division. For information call 648-1984, M-F, 9-5 pm.

GIVE YOURSELF A MASSAGE
Professional masseuse, sensitive and precise Esalen/Swedish massage. Patty: 653-9183. References.

Psychic healing for women. Free or trade. Call Jenny 843-1601. Mornings best.

RECORDS AND TAPES

RECORDS 78s and 45s Blues, Western swing, Jazz, Cajun, Hillbilly, and Pop. Many fine collectors items. Private collection. 648-3258.

78s. Have numerous country and western examples, seeking Hawaiian novelty bands. Call Allen Gelder: 626-3370.

Cash paid for old R&B and Rock-n-roll. 45s and 78s. 621-2349.

TV & STEREO

Repairs on any B&W or Color set—house calls —\$12.50 plus parts! Jacks & Jills Of All Trades 648-1984.

LOCKSMITH

Jacks & Jills of All Trades. Save \$!! 648-1984.

LOCKSMITH
Protect yourself from rip-offs! Jimmy-proof locks and tubular deadbolts installed at reasonable prices. Call Larry at 824-2779, anytime.

CHILD CARE

THE HOBBIT SCHOOL
Art, Music, Knowledge and an Adventurous outdoor experience everyday. Many playmates, 3-6. Monday-Friday. All day. Richmond District. Eileen/Roberta-387-5253 or 387-6021.

MAMA YO-YO's

A small easy going day care home for children, 3-6. We teach painting, singing, dancing, swimming, reading, writing and arithmetic; with lots of outdoor play, field trips, and theatre games too! Good wholesome foods and a loving family atmosphere. 16 ave/Fulton, 8-6 weekdays. Call Jackie or Michael, 752-3796.

WANTED: Child or infant to share full-time sitter in Eureka Valley 863-0532.

DANCE INSTRUCTION

OSCAR AGUADO DANCE CENTER
A new dance technique from New York. Classes for dancers and non-dancers. Formation of a company. Free lecture demonstrations. Phone 922-1318.

SCHOOLS

THE NEW SCHOOL
At 1606 Bonita in Berkeley has openings in its Nursery and Kindergarten classes. We are a parent-participatory school and have a few scholarships available. Call 848-9293.

NURSERY SCHOOL
Large, sunny yard, low rates, ages 2-4. Call 626-1491, evenings.

THE PLAYHOUSE
Childcare with preschool program. Husband-Wife team. California Credential. Ages 2½-5. Full or ½ days. 530-3683. Montclair.

PETS

Private animal welfare organization needs temporary homes/kennels for abandoned pets. Call 931-7907 if you can help.

Energetic, young city dog, needs loving country home. German Shepherd-Labrador retriever. All shots. Phylliss 981-0152.

AFGHAN PUPS' AKC, pedigreed. Black, red, champagne, apricot, and brindled. \$150-200. Days 664-6667, evenings 585-7616.

QUEENSLAND BLUE HEELER, spayed, all shots, 1½ yrs old. Part obedience trained. Needs ranch and love, \$50 to good home. Call 826-4931.

Aquarian Petunia Cat Sitting Service. A reliable, experienced service for the traveller. Reasonable rates. 332-9100.

PETS AND PALS can help you spay or neuter your animals CHEAPLY. Call 931-7907.

WANTED

CHRISTMAS VOLUNTEERS!
Give yourself a gift-and your friends too! Sign up for the Guardian volunteer team which begins Dec. 2nd. Work few or many hours and earn one year's subscription every 5 hours! Open Sat. too. Call Cheri 861-9600.

GRATEFUL DEAD
WANTED: tapes of Oct. 1974 Winterland concerts. Barry 626-7146 days; 621-7451 night/weekends.

VOLUNTEERS!!! Help hand out free issues of the Guardian in return for free subscription. About 4 hours work. Call Deborah 861-9600.

The Goodman building group needs 200 chairs, folding and others. Can't pay money, but can repay in appreciation. If you can help, call 771-8970 or 474-9971.

Budding Scrimshawist needs raw materials—ivory, whalebone, whale-teeth. (Second-hand preferable—don't off any whales on my account). 626-3370—Stephan.

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THE Guardian Flea Market



By Merrill Shindler

Manifesto

Recently we received an 11-page document called "Guidelines for Equal Treatment of the Sexes in McGraw-Hill Book Company Publications," which bears close scrutiny by any and all word-mongers and prose-merchants. It is a document worthy of applause for its commonsense allowances, mild tone and remarkable comprehensiveness in its brevity.

In its introduction McGraw-Hill points out that "Women as well as men have been leaders and heroes, explorers and pioneers, and have made notable contributions to science, medicine, law, business, politics, civics, economics, literature, the arts, sports and other areas of endeavor. . . . They continue, with remarkable clear-headedness, that "Men and women should be treated primarily as people, and not primarily as members of opposite sexes. . . . Neither sex should be stereotyped or arbitrarily assigned to a leading or secondary role."

Numerous word and phrase examples are given: NO: "the fair sex," "suffragette," "co-ed,"

"housewife," "mankind," "fireman." YES: "women," "suffragist," "student," "homemaker," "humanity," "fire fighter." Or, NO: "Henry Harris is a shrewd lawyer and his wife Ann is a striking brunette." YES: "The Harrises are an attractive couple. Henry is a handsome blond and Ann is a striking brunette." or "The Harrises are highly respected in their fields. Ann is an accomplished musician and Henry is a shrewd lawyer."

Though we tend to fear and loath manifestoes, especially explicit corporate ones (like dress codes, as sinister as they are laughable), we find McGraw-Hill's "Guidelines" to leave a fair space for variation and polymorphous perversity in the manipulation of language. These "Guidelines" are unique in their strategy of restraining chauvinism without pushing us up against the wall. Copies are available from McGraw-Hill Book Company, Public Information and Publicity Department, 1221 Avenue of the Americas, NY 10020.

DOWN MEMORY LANE...

Nostalgia doesn't come cheap these days. Memorabilia shops have sprung up like mushrooms offering the most Lovecraftian horrors, leftovers better forgotten from bygone days, at prices many times that of the original cost. Though sorely bitten by the nostalgia banshee, we would be hard put to part with \$10 worth of hard-earned greenbacks at the Schlock Shop in North Beach for a Mr. Peanut pen with the ol' goober himself floating in a tide of liquid (peanut oil?).

Still, there's something about all those ancient church keys and neolithic bottles of mayonnaise that intrigues us; a sort of feeling that our society, like the Aztecs or the Mesopotamians, will someday, too, have its relics, waiting to be unearthed by 30th century archaeologists.

We've always feared that all that future observers of our culture will find will be TV Guide. Should you want a preview of just how they may react, hie on down to The Magazine, 839 Larkin, where among later-day Polk Street porn like "Jungle Jock," "Iron Man," The Happy Harlot" and "Laypower" you'll find a distraught Charles Van Doren sweating it out on the "21 Show" on the cover of a 1957 TV Guide (\$2.50).

The Magazine is just about the most interesting and knowledgeable of the nostalgia stores in town. They deal in magazines with a sort of vintage single-mindedness that has made for a curious Proustian humor in their collection. Thus you'll find such

treasures as "Kookie" Edd Byrnes and Ace comb on the cover and enticing cover lines like "Kookie tells all: Did I betray my kids?" and "The nice girl I got into hot water," along with such burning issues of the day as "Test for teens—are you Byrnes-bait?" plus "Untold stories of Fabian and Tuesday Weld." All this for \$1.50; \$1 for a copy of Dig, featuring a cover piece on Troy Donahue and a handsomest teacher contest.

The Magazine has many levels beyond Fifties teen-pulp—old copies of Life are available from 1936 to the end in 1972. The price for this enduring chronicle of Americana ranges from \$2.50 for the oldest to 35¢ for the last three years. We also found old

Look magazines along with some magnificent mint editions of Vogue from 1910-1918 with Conde Nast covers for between \$10 and \$25. And over near the Fifties porn—50¢ for a copy of Cabaret: Adult Entertainment—we found copies of Ralph Ginzburg's Avant Garde, \$3 per issue, and even a rare specimen of his cause celebre, Eros, \$22.

The Magazine has a fine old collection of everything from collectable erotica through vintage movie mags, periodicals, pulps and posters—including some great old Fillmore and Fillmoresque posters for groups like The Charlatans, Heavy Water, Big Mama Thornton and Buffalo Bob Smith, \$2.50-\$4.50. Open Tues.-Sat. noon-7 pm., 441-7737.

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FLEA BITES

Mea culpa: Afflicted with a sudden attack of fleabitis, we erroneously reported that the Little Shamrock was changing from saloon to Iranian grocery store. Not so. The tavern at Ninth Ave. and Lincoln Way has been refurbished with Pub-ish overstuffed couches and easy chairs, ersatz Tiffany lamps and an ungainly large tropical fish tank, and turned into what looks to be the City's first Middle Eastern-Irish

bar. Guinness (served a wee bit too chill) and half 'n' half served up in an atmosphere of Levantine joviality. We wonder if the Little Shamrock will be as filled with revelers on Sizzdah, the 13th day of No-Ruz (the Iranian New Year) as on St. Paddy's Day. . . . The AAA Production Company, which last June brought us "Aimee Semple McPherson and the Pageant of Salvation," is plotting a new AAA Production, scheduled to begin filming (that's right, filming) around the first of the year. "Rocket to Mars," an exciting science-fiction movie, will be about three Earthmen who journey to the exotic red

planet, where they meet the King and Queen of Mars, run into a meteor storm, fight off the Martian Army and deep in the bowels of the city, view "The Splendors of Mars," an elaborate tableau. The AAA costume collection is starting to gather Martian garb for the film. If you have such call 824-0705. . . .

The Whole Earth Epilog is just off the press and it's a joy. More professional in delivery than ever before and just as amateurish, the Epilog begins on page 450, where the Last Whole Earth Catalog ended. \$4 at bookstores throughout the civilized world. . . .

East Bay Abroad



Like Sam Johnson, we believe that all travel has its advantages. "If the traveller visits better countries, he may learn to improve his own; and if fortune carries him to worse, he may learn to enjoy his own." Since we accept travel as the frivolous part of serious lives, and the serious part of frivolous lives, we take to the road at every opportunity, with Baedeker or Frommer well in tow, and a dozen books on the mores, life styles and odd customs of the natives and their ancestors to the upteenth generation back.

One recent, locally produced travel guide does yeoman work of introducing us to some semi-discovered Bay Area flora and fauna. "The East Bay Out" (Heyday Books, Berkeley, \$2.95), by Malcolm Margolin, is "an unauthorized guide to hiking, swimming and fishing in the East Bay Regional Parks," and a

very good one, too. Written with a curiously green sensitivity and eye for verdant detail, Margolin paints a vision of the park complex, located within an hour's drive of downtown Oakland, that could persuade me to forsake long drives to the Sierras, when so much seclusion and peace is just a bridge away.

Margolin is filled with a constant sense of wide-eyed wonder which he transmits with ease and gentleness. Consider his awe in Anthony Chabot Park: "... at the unexpected sight of a flower that seemed to cut into me so deeply I got scared; in a vulture's mid-flight wobble that seemed to last forever; in the plunge of a hawk so precipitous that the bottom seemed to have fallen out of the earth; in the curious wrap-around and swish of the fox's tail as he stared at me with pitying eyes. There were times at Anthony Chabot when the

murkiness of ordinary perception lifted and I felt that I could see things directly, immediately. . . ."

The book is divided into Hill, Bay, Lakes and Camping with clearly drawn maps and fascinating tidbits of Bay Area history, like how the Costanoan Indians collected shellfish from the Bay, and what life was like in the 1890s at the Giant Powder Company, producer of dynamite and later nitroglycerine on Point Pinole—dozens of little buildings half-buried in the ground with a battery-powered narrow-gauge train running through the grounds and pushcarts on hardwood tracks running into the buildings.

Thoreau once said, "Only that travel is good which reveals to me the value of home, and enables me to enjoy it better." "The East Bay Out" goes a long way toward making the East Bay hills seem a lot less foreign.

Saigon Without Tears

Smokestacks, but this can be a sordid business! During a recent visit to the Saigon Restaurant, we chanced to overhear a conversation between Bob Tuttle, restaurant reviewer for the SF Progress, and Bill Sonsip, the manager/owner/waiter. It seems that Tuttle was telling Sonsip that he'd get a mention in his restaurant column only if he bought an advertisement on the page, and that he would receive a mention everytime he repeated the advertisement, but definitely no mention if no advertisement.

Well, that just made us shudder and near about ruined our meal for us. Speaking of putting your ethics out for the night with the cat! Here, in response to those who have written to ask, is the Guardian Flea Market's editorial policy: We are not paid advertising. We are not influenced by bribes—in fact we have we have accepted tastes in only a few rare occasions, most notably from Moishe's in Berkeley, who, when given second fiddle by us in the delicatessen olympics, accused us of having been bribed by Aladdin's, where we paid for our sandwich. We can't be as invisible as Jack Shelton, but we do try to be objective and fair within our very alternative budget. 'Nuff said.

Vietnamese food is very hard to place within the superstructure of Asian cuisine. Similar to both Cantonese and Indian fare, it is as unique as Korean food—its roots are manifestly apparent,

while its differences are enticingly subtle.

While the Saigon Restaurant may not be the best of San Francisco's handful of Vietnamese restaurants it is easily the most reasonable. Lunch goes for a rock-bottom \$1.75 with offerings as varied as Pho—North Vietnamese beef noodle soup; Mi Nuoc—chicken noodle soup with shrimp; Cha Gio—imperial rolls, a real delicacy stuffed with pork, shrimp and mushrooms; lemon beef salad; and crab asparagus soup. There's also a luncheon special for \$1.50 of fried mixed vegetables with a choice of pork, beef or chicken.

Dinner, at a fixed price of \$2.50, offers a far greater choice of dishes. Recommended for the novice to Vietnamese food is the combination special of Cha Gio (imperial rolls) and Thit Nuong (a pleasantly spicy pork shish-kebab), which gives a fair cross-section of the tastes offered. We found the portions heroic and especially liked the Ga Gung—singing chicken cooked with ginger; the Heo Chua Ngot or Tom Chua Ngot—sweet and sour pork or shrimp served Hanoi style (whatever that may be); the Bap Cai Nhoi—stuffed cabbage rolls; and the Pha Xi Ca Chua—stuffed tomatoes.

All dishes are served with a bowl of congee soup, a sort of flavored mush reminiscent of farina. And besides the standard selection of beer you can sample Amarti beer from Thailand, 90¢ with a curious soap-suds head. Also available is Tra (tea), 20¢; Sua (milk), 25¢; and Nuoc Ngot (soft drinks), 25¢.

Situated at 1028 Potrero across from SF General, open Mon.-Sat. 10 am-10 pm, 824-6059.